

Early Christmas
Shopping Number

VOGUE



November 15 1918

The Vogue Company
CONDE NAST Publisher

Price 35 Cents

*"Why did no one
make hose like
these before!"*

The welcome that Luxite
is receiving everywhere

TO complete the effect of a
pretty frock or gown, make
it Rule No. 1 to get silk stock-
ings that are knit of heavy, pure
silk, many strands to the thread.

Such is Luxite Pure Thread Silk
Hosiery, celebrated because
it retains its charming sheen and
fine-textured firmness through-
out repeated washings. Luxite
is always pure-dyed—never
artificially weighted.

*Women's Pure Thread Silk
\$1.10 to \$2.50. Other styles
50c up. Men's Silk Faced 50c,
and Pure Thread Silk 75c and
\$1.00. Other styles at 35c up.
Children's 50c per pair and up.*

The surest way of obtaining these fine
hose is to ask for Luxite by name. If
you do not know which stores supply
Luxite, write us for directions, illus-
trated book and prices.

LUXITE TEXTILES, Inc.

Makers of High Grade Hosiery Since 1875

664 Fowler Street, Milwaukee, Wis.

New York Chicago San Francisco

Liverpool, England Sydney, Australia

Luxite Textiles of Canada, Limited, London, Ont.

*Luxite
Hosiery*

For Men, Women
and Children



Painted by Coles Phillips for Luxite Textiles, Inc.

© L. T. Inc.

Haas Brothers

417 Fifth Avenue, New York

producers of

Distinctive Dress Fabrics

which are sought each season
for quality, exquisite coloring
and Fashion Influence—
by establishments fulfilling
the requirements of
America's best dressed women

No Gown
can be richer
than its
Fabric.



Gloveskin Duvetyn

Paulette Chiffon

Kitten's Ear Crepe

Trico Silk

Paulette Satin

Haas Brothers Fabrics may be seen at Leading Establishments



Cupid HATS

The models illustrated express a pleasing blend of smartness and simplicity requisite to the season's decree of Fashion.

Cupid Hats Have Won a Nation Wide Reputation.

In the leading millinery shop in your city you will find an alluring display of CUPID designs.

Ask your favorite Modiste to show you these models.

William Rosenblum & Co.
3-5-7 East 37th St.
NEW YORK CITY

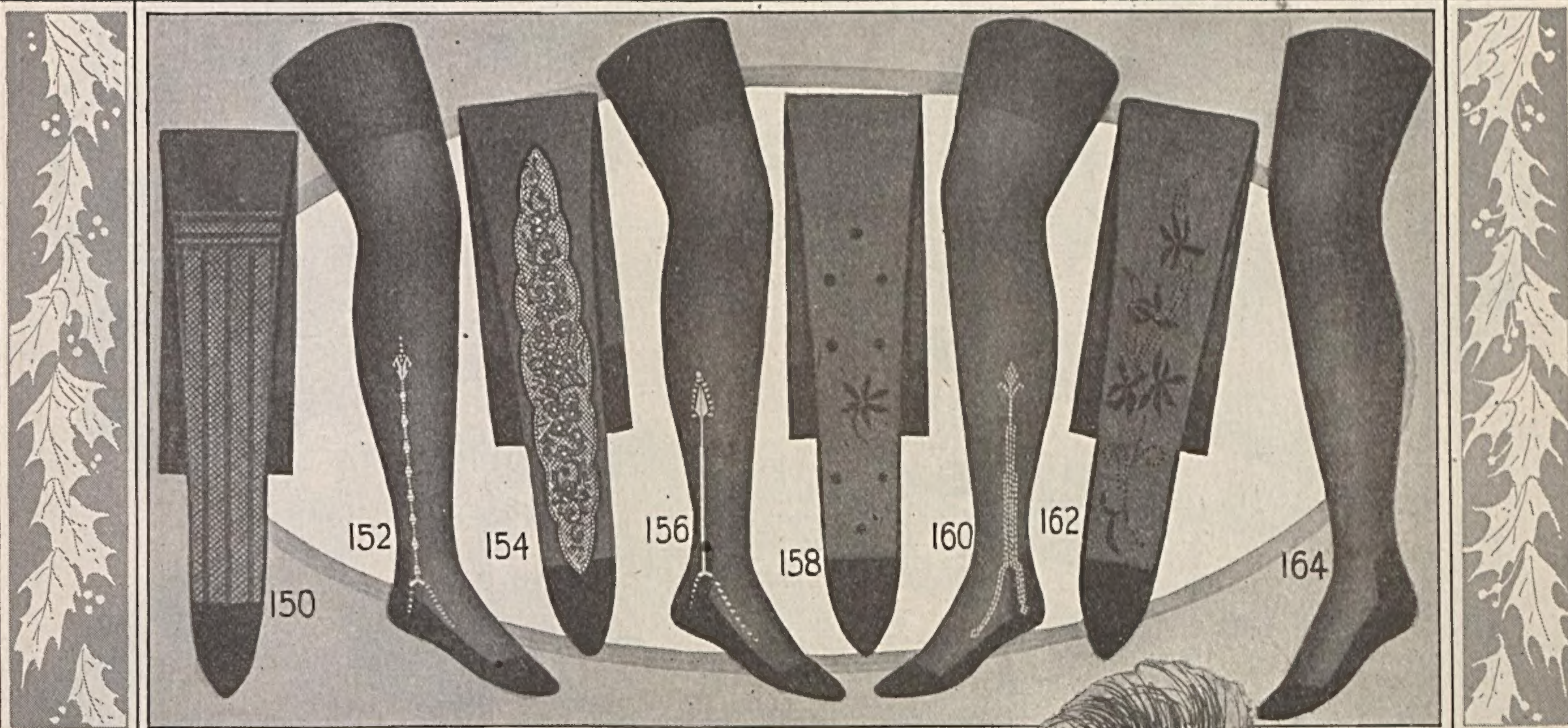


Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Useful Gifts—at Special Prices

Women's Pure Thread Silk Hosiery



Do Your Christmas Shopping Early
Your Government Asks It!

To avoid the usual congestion of Holiday buying, *begin TO-DAY*

150—Openwork Pure Thread Silk Hose in black or white, silk garter top. **2.75**

152—Hand embroidered Clox Pure Thread Silk Hose in black with white embroidered novelty clox, or white with black clox, silk garter top. **1.95**

154—Pure Thread Silk Hose in black with black lace insertion or white with white lace insertion. **3.95**

156—Hand embroidered Clox Pure Thread Silk Hose in black with self or white embroidered plain clox, also white with self or black clox, silk garter top. **1.95**

156A—Same hose of better quality silk. **2.45**

158—Hand embroidered Pure Thread Silk Hose in black or white, embroidered in self color, assorted designs, silk garter top. **1.95**

160—Openwork Clox Pure Thread Silk Hose in black or white, broad openwork clox, silk garter top. **2.50**

162—Pure Thread Silk Hose, black embroidered in self or white, also white embroidered in self or black or brown self color embroidered; assorted designs; lisle garter top. **1.45**

164—Pure Thread Silk Hose in black, white, silver, brown, bronze, tan, gray, taupe or other shoe shades, lisle top. **.95**

164A—Pure Thread Black Silk Hose, exceptional quality, medium or heavy weight; lisle top. **1.25**

166—Openwork Pure Thread Silk Hose (*illustrated on figure*) in black or white; assorted designs; silk garter top. **3.95**

168—Hand embroidered Clox Pure Thread Silk Hose (*illustrated on figure*) in black, brown, navy or taupe with white embroidered novelty clox, also white or gray with black novelty clox; assorted designs; silk garter top. **2.45**

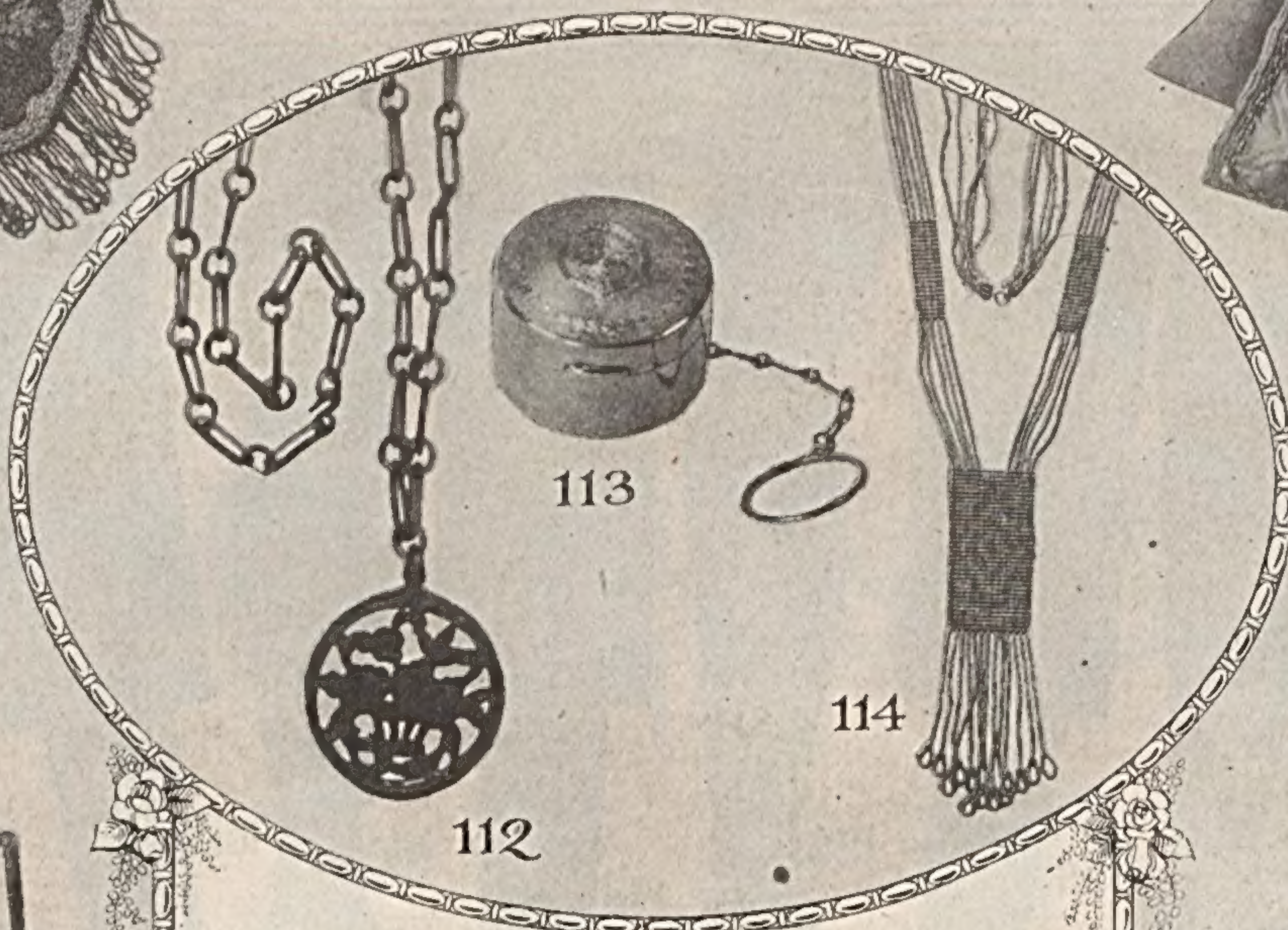
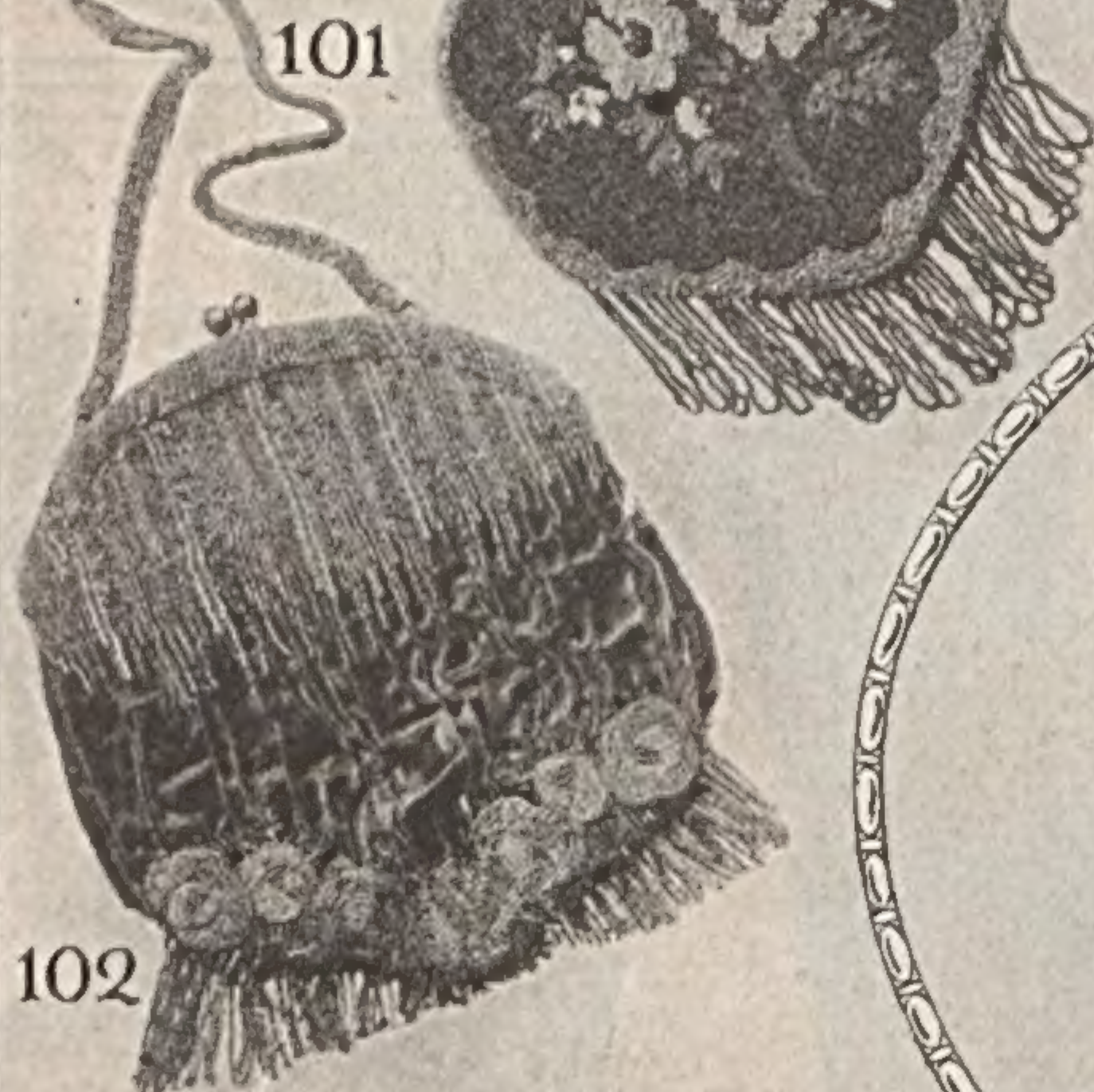


**Prompt Delivery
Free**

Anywhere in the
United States

BONWIT TELLER & CO.

The Specially Shop of Originations
FIFTH AVENUE AT 38TH STREET, NEW YORK



Useful X'mas Gifts

101—Imported French bead bag; vari-colored floral patterns. 8 inches long without fringe. 20.00

102—Imported French bag of velvet beautifully wrought with beading. In taupe, black, French blue. 25.00

103—Utility box of Vachette leather or velvet, mirror top inside, silk coin purse and lining. 7½ inches long. In black and colors. 12.50

405—Saffian leather case—moire lined—white Ivory Toilet set complete, lock fastenings. 25.00

406—Mottled leather case in green, brown and purple with playing cards. 2.50

110—Imported French bead bag in beautiful colorings, fringe border. 9 inches long. 39.50

111—Matinee hand bag, double compartment, shell handle. Mirror and purse. Hand beaded silk or velvet in black and colors. 10.50

112—Hand wrought medallion and chain of genuine Gallilith. In blue, shell, jade, green, amber, amethyst, red. 19.50

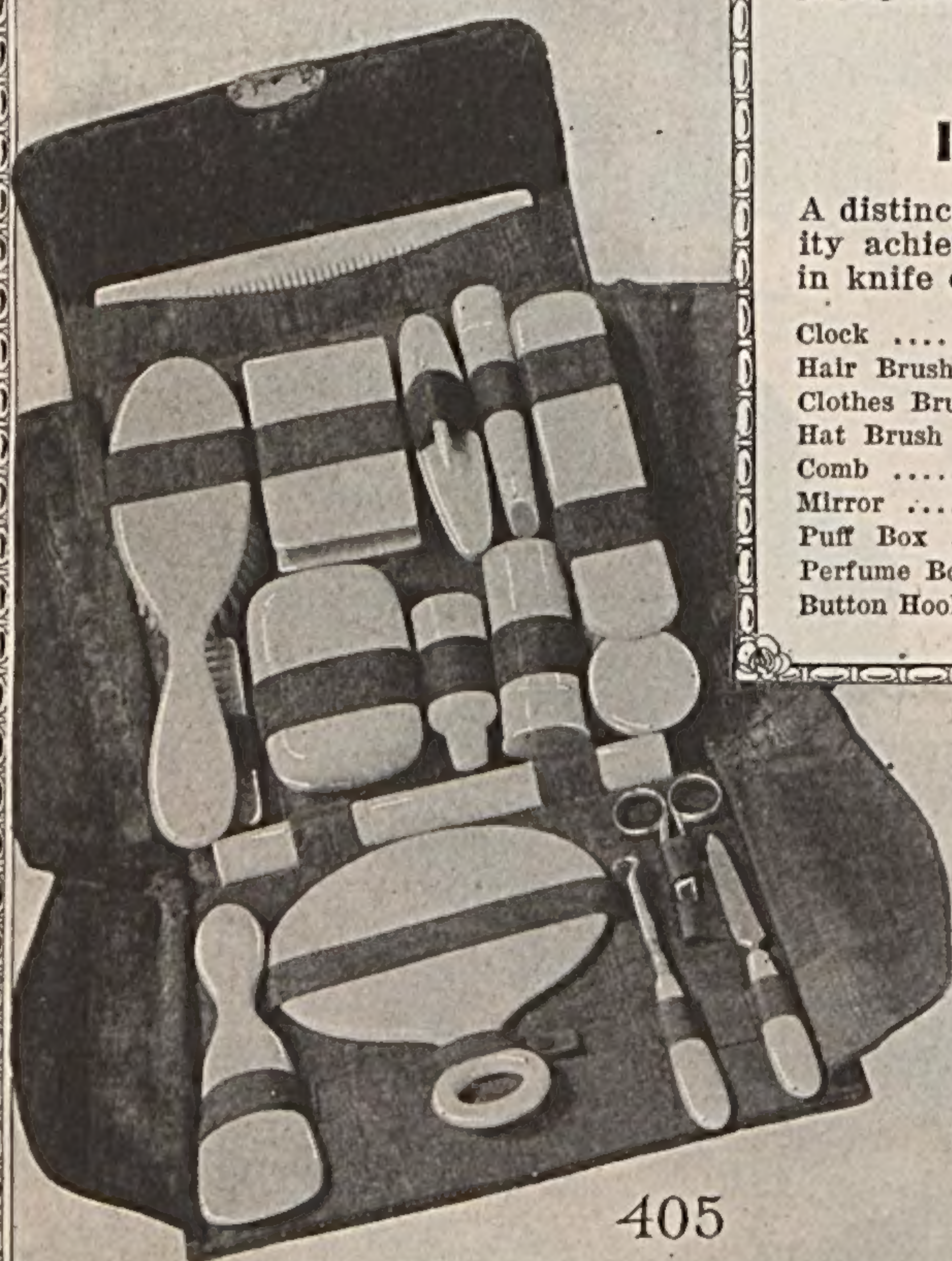
113—Dorine box of gilded sterling silver, inside mirror and puff. 5.00

114—Necklet of fine metallic beads in various color combinations. 18 inches long. 12.95

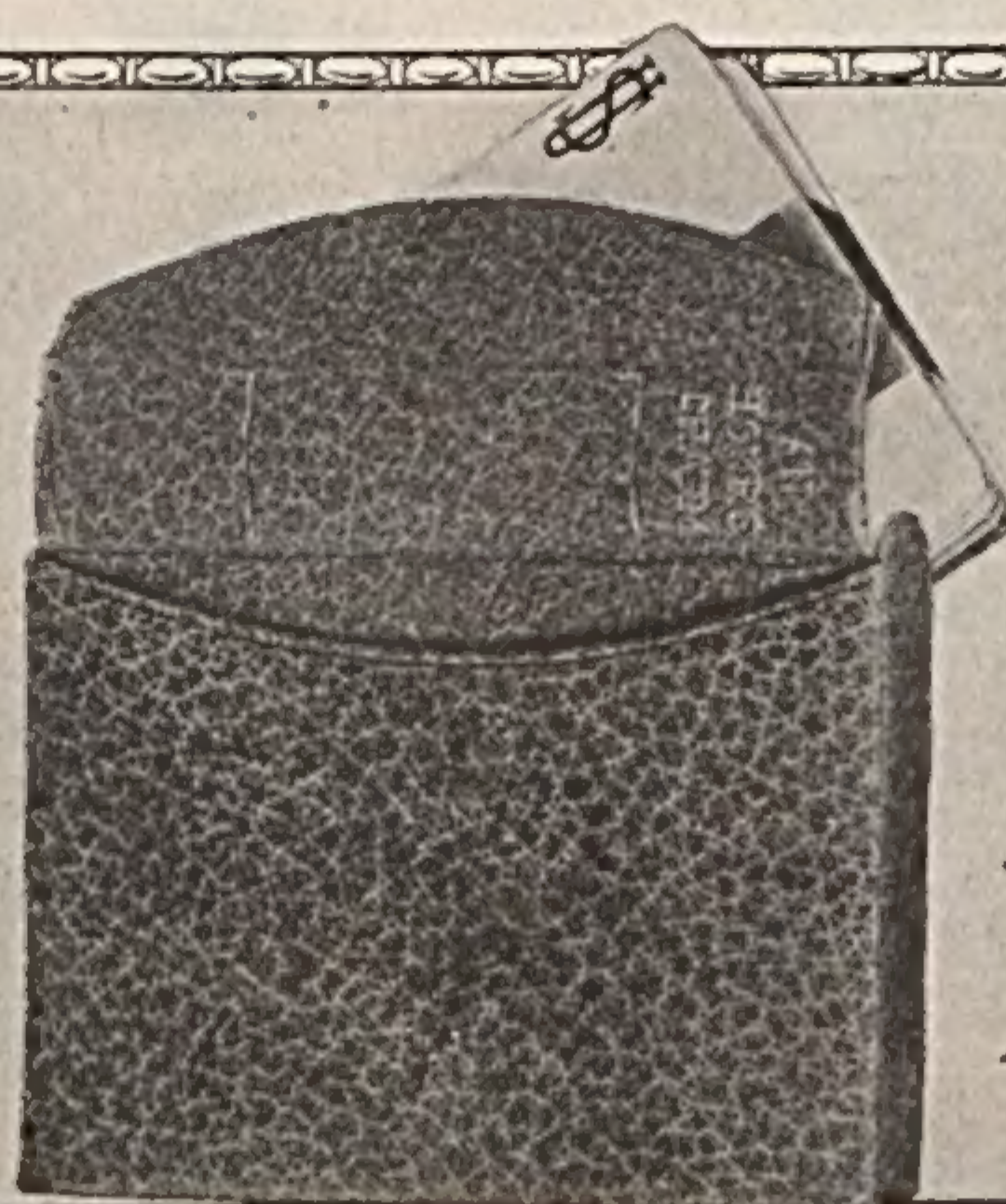
"LADY JANE" Ivory Toilet Articles

A distinctive new pattern giving an effect of solidity achieved by round-moulded sides terminating in knife edges.

Clock	5.75	Nail File65
Hair Brush	6.25	Buffer	1.50, 1.85
Clothes Brush	3.25	Hair Receiver	2.75
Hat Brush	2.00	Salve Jar60
Comb	1.00	Picture Frames...1.50 to 3.75	
Mirror	6.50	Military Brushes (a pair)6.95	
Puff Box	2.75	Trays	1.75 to 3.50
Perfume Bottle.....1.75, 3.00		Cuticle Knife65
Button Hook65	Case and Pin Cushion...2.25	



405



406



"LADY JANE"

BONWIT TELLER & CO.

The Specialty Shop of Originations
FIFTH AVENUE AT 38TH STREET, NEW YORK

201

302

109

11 PIECE SET

303

304

311

312

310

309

ELEVEN-PIECE IVORY SET RELIEF CARVED 3-INITIAL MONOGRAM

(as illustrated)

23.95

No monogram orders received after December 15th for Christmas delivery. Please PRINT LETTERS in sending orders. State whether coarse or fine comb—pink, blue or old rose pincushion wanted.

302—Pincushion of rose or blue silk with real cream lace medallions, gold braid, fringe and French flowers. 6.50

303—Photograph frame in pink, blue, old rose, covered with gold braid and Valenciennes lace. Bow knot and French flower decoration. 7.75

304—Ecrasse leather diary, dated and ruled—6 x 4½—rose, green and blue. 5.00

305—Combination chess, checkers and Nine Men Morris felt board, which rolls around case holding wooden disks with celluloid tops. 5.00

306—Jewel box of pink, blue or old rose silk covered with cream lace, rose medallions and French flowers. 24.75

307—Double folding photo frame of pigskin, moire lined, holds 3 x 4 pictures. 3.75

109—Cigarette humidor of cedar wood, covered in Ecrasse leather, top 4¼ inches long. 5.00

308—Pigskin folding photo frame, cabinet size. Moire lined. 3.75

309—Pigskin "Service" dictionary, alphabetically arranged—6½ x 3¾ inches. 3.25

310—Large standing photo-frame 10 x 8½ in. Ecrasse leather, gold line around edge and oval. Khaki, blue, rose, brown; moire lining. 7.00

311—Orchid umbrella for "Sun & Rain". English club stick with Gallilith top, strap handle. In black, green, purple, red, navy, brown. 9.50

312—Gold frame and long handle mirror with real lace medallions. French flowers over pink, old rose or blue silk. 15.75

305

306

307

308



LOESER'S

The Christmas Store of Generations

There are still stores—though not many are left—even the *names* of which are invested with the Christmas magic, a genial charm that makes gifts sent from there a more *personal* message.

A graciousness of taste, a felicity of choice—the heritage of Christmases of generations—characterize the least of their gift-offerings.

Of these fine old stores, Loeser's is one. Its fine associations, the sound taste of generations are part of even the least costly of gifts sent from here. You need not spend much for your gifts at Loeser's. But they *will* be "gifts." They will *ring true*.



Leather Tourist Tablet, contains writing tablet, dictionary, address book, stamp case. Very compact, \$4



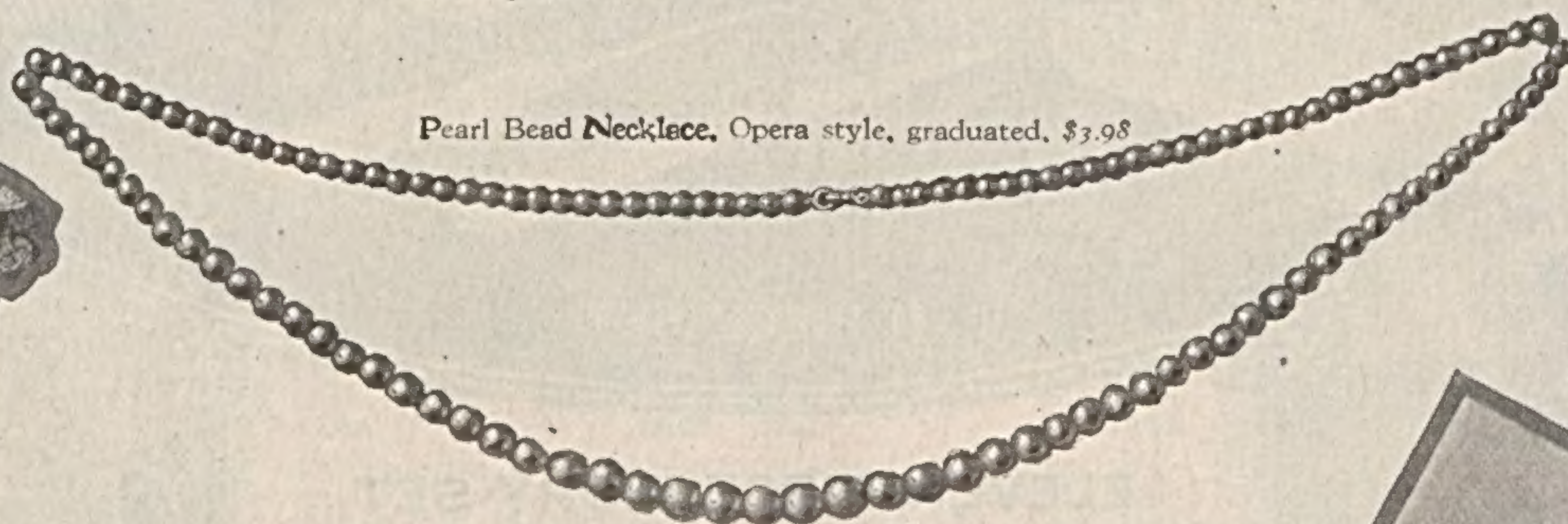
Canteen Vanity Case of ecru, seven fittings and mirror, \$6



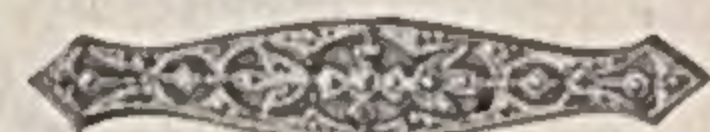
Beaded Hand Bag, all-over beaded frame and beaded handle, \$16.50



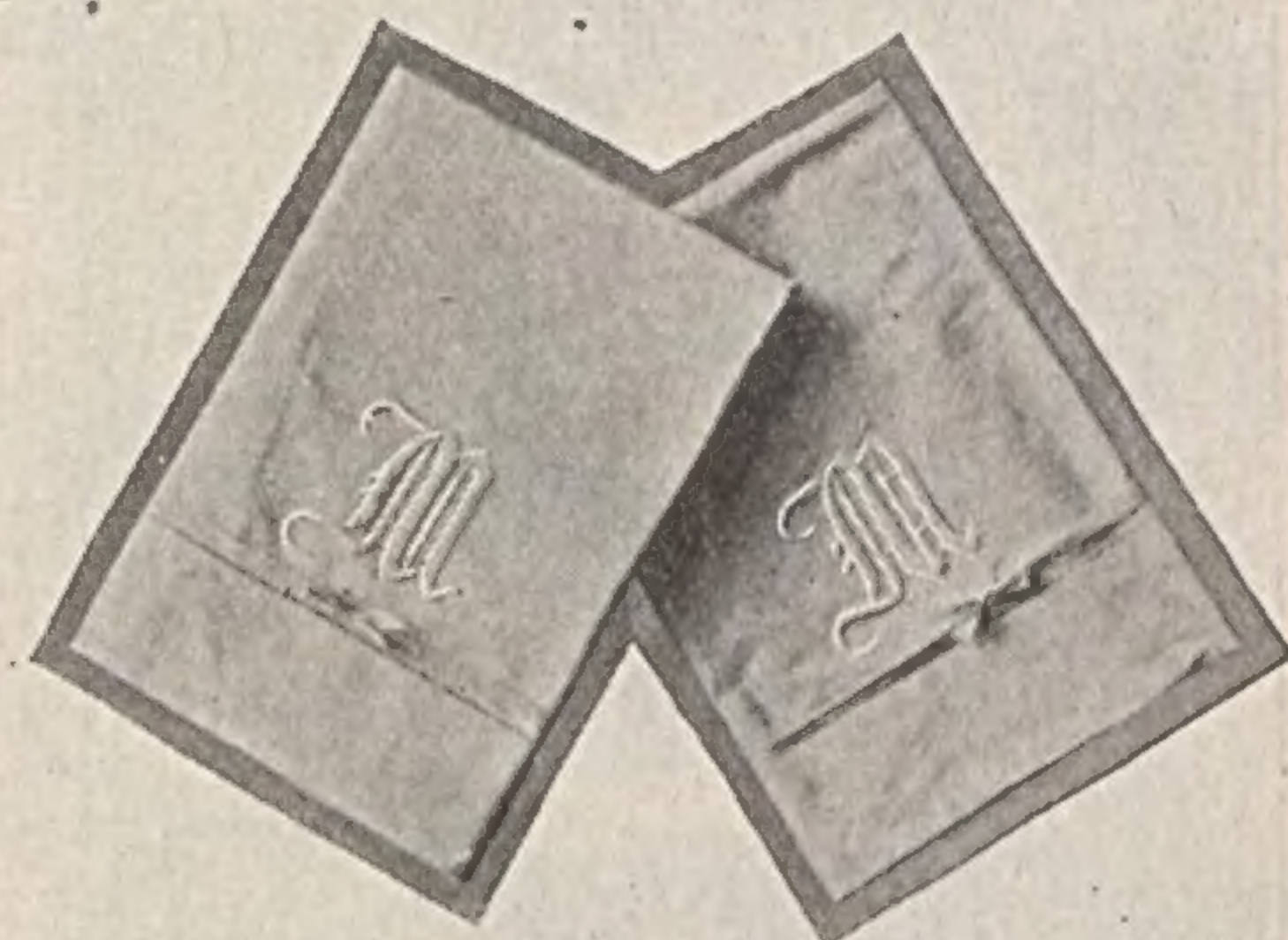
Hand-embroidered net Guimpe, imitation filet lace trimming, \$2.98



Pearl Bead Necklace, Opera style, graduated, \$3.98



Sterling silver Rhinestone Bar Pins, \$3.98 each.



Embroidered Muslin Pillowcases, hemstitched and initialed, \$1.89 pair.



Cowl Collar of white satin, \$3.98



Cut Glass Apple Bowl, \$7.50

Rich cutting on heavy crystal blank. Stands on 3 feet.



Hand-embroidered corner Handkerchiefs at 25c, 50c and \$1

Armenian lace edge, hand-embroidered Handkerchiefs, \$1.25



Solid mahogany Boudoir Lamp and 10-in. Silk Shade in choice of rose, gold or blue, \$5



Fine Nippon China 17-piece Tea Set, border decoration of old fashioned posies, \$6. Solid mahogany 16-in. Serving Tray, \$5



Book and Magazine Stand in mahogany, top for papers and magazines, two lower shelves for books, \$7.50

Folding Paper Rack in Jacobean oak with cane panel sides. Folds compactly, \$3.75

The foregoing sent promptly to any address

Frederick Loeser & Co. INC.

BROOKLYN - NEW YORK

Established 1860

PARIS
NOTTINGHAM

CALAIS
ST. GALL

Betty Wales Dresses

The Festive Frocks

THANKSGIVING is approaching. The Holidays are just around the corner. Feminine thoughts are turning to dressier clothes. Dresses nowadays must give a real war-time service—the materials must be practical as well as beautiful. Yet they must be decorative and festive in style—and they must be becoming.

Betty Wales Dresses successfully combine all these features. Their smartness blends with a girlish simplicity—they are well-cut and finished with painstaking care.

Sizes for girls, young women, and matrons, too.

If you don't know the name of your local dealer, we will gladly send you his name, and if you enclose 25 cents we will mail you "Betty Wales—Business Woman"—an inspiring little book for modern women.

Betty Wales Dressmakers

411 Waldorf Building New York



LOOK FOR THIS LABEL



✚ CROMPTON VELVETEENS

made by

✚ CROMPTON RICHMOND CO. INC. ✚
THIRTY ONE EAST THIRTY FIRST STREET NEW YORK

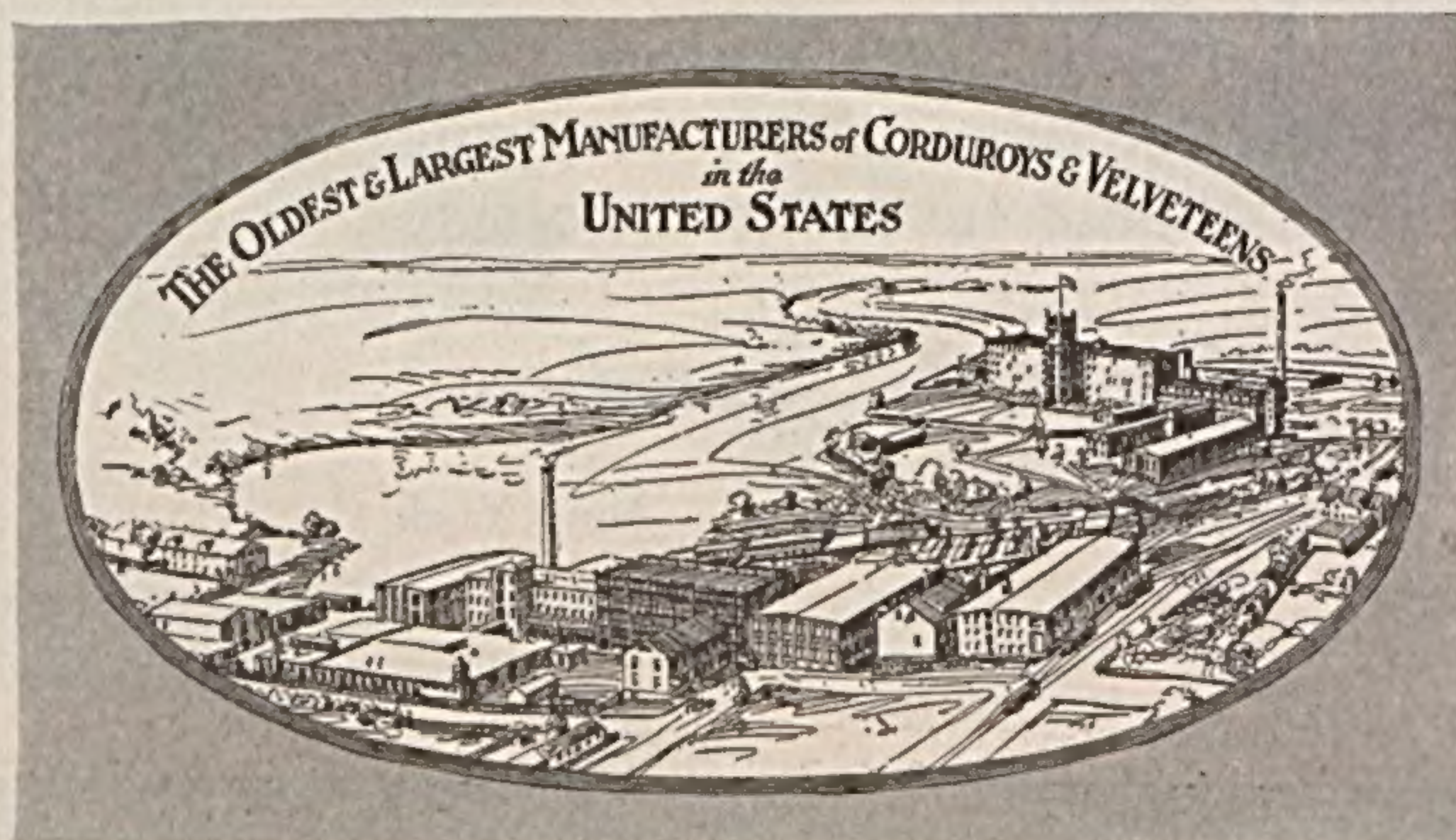
BUY



UNIVERSALLY becoming, handsome in the glare of electric light, equally attractive in sunlight and in shade, the deep, rich folds of Crompton Velveteen with the new Crompton finish cling bewitchingly to any figure, showing all its graceful lines with rare and fascinating charm.

Its silk-like feeling face—its deep, soft pile—is assured a permanent fastness by our twill back weave. This feature, the high quality of the goods and fast dyeing in all the season's fashionable colors ensure a fresh, new appearance even after long wear.

A woman has the satisfaction of knowing that she is always becomingly gowned when wearing a garment made of



B. Altman & Co.

Christmas Gifts

must be bought this year far in advance of the customary time in order that traffic congestion may be avoided later.

So many delightful things—such things as everybody wants—are gathered together here that no one will find it difficult to discover just the gift for every individual need.

Everything is new, and fresh from the wrappings; and there is something for every member of the family, from the man of the house (even though he be overseas or in camp) to the newest and tiniest baby.

Madison Avenue-Fifth Avenue, New York

Thirty-fourth Street

Thirty-fifth Street

The TOWN

THE LEADING SHOPS IN NEW YORK, CHICAGO AND THE FOLLOWING ESTABLISHMENTS IN OTHER CITIES FEATURE THE "TOWN BLOUSE" BECAUSE OF ITS DISTINGUISHED CHARACTER AND CONSEQUENT SUITABILITY TO THE NEEDS OF THEIR BEST CUSTOMERS



CAPUCE of Georgette crepe, tiny tucks and val lace tinted to match comes in flesh, cloud blue, orchid, grey or white; the cowl collar ending in deep points at the back.



MARGUERITE embroidered in two tones comes in navy, brown, henna brown or taupe Georgette crepe edged with bisque, or in all black.



TABLIER with its smart apron comes in navy, black, flesh, bisque, taupe or brown Georgette crepe with self colored embroidery and steel buttons.

The TOWN BLOUSE
MADE IN U.S.A.
The Blousemakers
NEW YORK

THIS LABEL SPELLS
FASHION AUTHENTICITY
TO THE SMART WOMAN

THE "TOWN BLOUSE" ON SALE AT THESE SHOPS

NEW YORK CITY
THE LEADING STORES

BOSTON
WM. FILENE'S SONS CO.

CLEVELAND
THE MAY CO.

DETROIT
J. L. HUDSON CO.



PLISSE is of crepe de chine in white, bisque, flesh or cloud blue with white collar, cuffs and ruchings, or in gray with flesh, or navy with bisque.

Akron, Ohio, The M. O'Neil Co.
Albany, N. Y., W. M. Whitney & Co.
Atlanta, Ga., J. P. Allen & Co.
Allegan, Mich., The Grange Store
Augusta, Ga., J. B. White & Co.
Aurora, Ill., Edwards & Lee Shops, Inc.
Baltimore, Md., Joel Gutman & Co.
Baton Rouge, La., Rosenfeld Dry Goods Co.
Billings, Mont., Hart, Albin Co.
Birmingham, Ala., Loveman, Joseph & Loeb
Bisbee, Ariz., Frankenberg Bros. & Newman
Bloomington, Ill., W. H. Roland
Boston, Mass., Wm. Filene's Sons Co.
Bozeman, Mont., Mull's
Buffalo, N. Y., Adam, Meldrum & Anderson Co.
Butte, Mont., M. J. Connell Co.
Calgary, Can., Hudson's Bay Co.
Canton, Ohio, Redfern Style Shop
Chicago, Ill., The Leading Stores
Cincinnati, Ohio, The McAlpin Co.
Clarksburg, W. Va., Parsons-Souders Co.
Clarksdale, Miss., Powers & Co.
Cleveland, Ohio, The May Co.

Dallas, Texas, Titcher, Goettinger Co.
Dayton, Ohio, The Elder & Johnston Co.
Denver, Col., The Joslin Dry Goods Co.
Detroit, Mich., The J. L. Hudson Co.
Fort Smith, Ark., Boston Store D. G. Co.
Fort Worth, Tex., Monarch Dry Goods Co.
Fresno, Cal., Wonder Co.
Great Falls, Mont., Paris Dry Goods Co.
Greenville, Miss., The Nelms & Blum Co.
Hartford, Conn., Brown-Thompson Co.
Helena, Mont., Sands Bros.
Honolulu, T. H., Jeff's Fashion Co.
Indianapolis, Ind., The Wm. H. Block Co.
Jackson, Miss., R. E. Kennington Co.
Kansas City, Mo., S. M. Goldberg
Klamath Falls, Ore., The Bandbox
Kokomo, Ind., Thalman & Levi
Laurium, Mich., The Gift Shop
Lexington, Ky., Wolf, Wile & Co.
Little Rock, Ark., Gus Blass Dry Goods Co.
Lompoc, Cal., Rudolph's Store
Los Angeles, Cal., Harry Fink & Co.
Louisville, Ky., H. P. Selman & Co.

INDIANAPOLIS
THE WM. H. BLOCK CO

OMAHA
BRANDEIS STORES

SAN FRANCISCO
W. L. PRUSSIA CO.

SALT LAKE CITY
KEITH-O'BRIEN CO.

Manufactured by *The Blousemakers*

BLOUSE

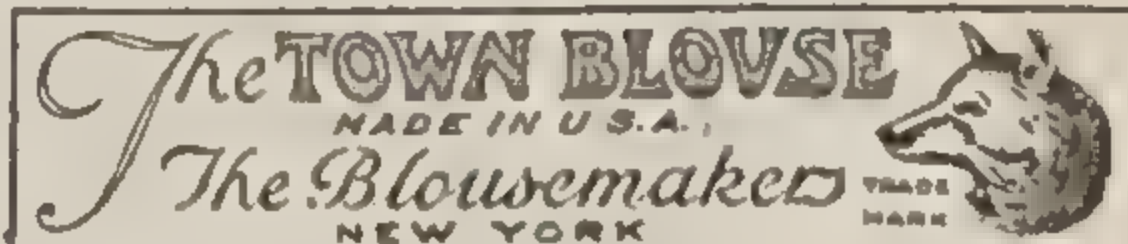
THE EIGHT MODELS ILLUSTRATED ARE CHOSEN FROM THE HOLIDAY COLLECTION OF THE BLOUSEMAKERS AS BEST REPRESENTING AUTHENTIC BLOUSE FASHIONS FOR THE WINTER. THEY RANGE IN PRICE FROM \$8.50 to \$18.50



MIDI comes in flesh, cloud blue or white Georgette crepe with vest and platings of white Georgette and in Overseas blue, flesh, plum or henna brown combined with bisque.

CERCLE is of crepe de chine with silk embroidered coin dots. It comes in white with a white, cloud blue or flesh vest; in cloud blue or flesh with a vest of white; also flesh with cloud blue vest.

SERVICE of crepe de chine with contrasting collar. In cloud blue or flesh with white, white with flesh, flesh with blue, overseas blue or navy with bisque and brown with bisque.



THE "TOWN BLOUSE" ON SALE AT THESE SHOPS

CHICAGO
THE LEADING STORES

ST. LOUIS
FAMOUS & BARR CO.

PITTSBURG
McCREERY & CO.

NEW ORLEANS
D. H. HOLMES CO.

TO THE PRACTICAL WOMAN
THIS LABEL IS AN ASSURANCE OF QUALITY

Lynchburg, Va., J. R. Millner Co.
Macon, Ga., Union Dry Goods Co.
Marion, Ohio, Frank Bros & Co.
Memphis, Tenn., The Landers Co.
Minneapolis, Minn., The Dayton Co.
Mobile, Ala., Hammel Dry Goods Co.
Montgomery, Ala., Montgomery Fair
Nashville, Tenn., Castner-Knott Co.
New Orleans, La., D. H. Holmes Co.
New York, N. Y., The Leading Stores
Norfolk, Va., Watt, Rettew & Clay
Oakland, Cal., Kahn's
Ogden, Utah, W. H. Wright & Son
Oklahoma City, Okla., Capitol Garment Shop
Omaha, Neb., Brandeis Stores
Oshkosh, Wis., The Schneider Sisters
Pittsburg, Pa., McCreery & Co.
Portland, Ore., Lennon's
Providence, R. I., Gladding Dry Goods Co.
Pueblo, Col., Crews, Beggs Co.
Quincy, Ill., Reib's
Richmond, Va., J. B. Mosby & Co.
Rochester, N. Y., B. Forman & Co.

Rockford, Ill., Wortham's
Rome, Ga., J. Kuttner & Co.
St. Louis, Mo., Famous & Barr Co.
St. Paul, Minn., Mannheimer Bros.
Salt Lake City, Utah, Keith-O'Brien Co.
San Antonio, Tex., Wolff & Marx
San Diego, Cal., Mode C. & S. Co.
San Francisco, Cal., W. L. Prussia & Co.
Scranton, Pa., The Heinz Store
Seattle, Wash., McDougall & Southwick Co.
Sherman, Tex., Marks Bros.
South Bend, Ind., Geo. Wyman & Co.
Spartanburg, S. C., A. W. Smith Co.
Springfield, Ill., W. H. Roland
Stockton, Cal., Wonder Co.
Sumter, S. C., Schwartz Bros.
Tacoma, Wash., Feist & Bachrach
Terre Haute, Ind., A. Herz
Toledo, Ohio, The Thompson-Hudson Co.
Tulsa, Okla., Halliburton, Abbott & Co.
Tyler, Tex., Mayer & Schmidt
Waco, Tex., The Goldstein-Migel Co.



SAN ANTONIO
THE WOLFF & MARX CO.

LOUISVILLE
H. P. SELMAN & CO.

ST. PAUL
MANNHEIMER BROS.

MINNEAPOLIS
DAYTON CO.

BOUTON, a smartly tailored shirt of exceptional lines, is made of excellent crepe de chine in cloud blue, flesh, white, bisque, navy or orchid.

New York

630 Fifth Avenue



*She Wears "Onyx"
because
"Onyx" Wears—*

Give "Onyx" Hosiery for Remembrance

The intrinsic merit of

"Onyx" Hosiery



reveals itself quickly; there is a definite and appreciable quality appeal which enlists the wearers approval and "Onyx" becomes a daily habit.

Sold by Prominent Dealers and identified by the Trade Mark

Emery & Beers Company Inc.

Sole Owners of "Onyx" and Wholesale Distributors

"Onyx" Hosiery



Reg US Pat Office



Black and White Silk Embroidered and
Clocks in Self and Contra colors.
Lace ankle Black, White and all colors

Lahm Modes

Authoritative and Charmingly Appealing

HERE are four admirable conceptions for women who would be well dressed—as truly fashionable as Paris in peace days!

But the cost,—that must be very low—war-time prices, conservation, saving-prices. The garment must give more, much more service.

See the originals of these lovely modes in your leading shop. If you don't locate the store easily, a postal will bring you all the details, and an

*Interesting little booklet, free—
"Dressing on a War Income"*

LAHM & COMPANY
34th STREET & BROADWAY



546

546. Nowadays the new frocks disdain collars but simply insist on tunics. This trim little affair of navy blue botany serge, independent to a degree, has no trimming at all, but wide tucks of itself on skirt and cuffs, with a belt and buttons of the serge.



383

383. A graceful home dinner gown of Orchid Crepe Maubège heavily embroidered with silk of the same soft shade. The wide crush girdle is of matching satin and the flowers give a touch of contrast. The dress may also be had in white, silver, Victory blue, and Pershing tan.



377

544. Backs are being done more than ever this winter. One's front view is more or less negligible, provided one can show a tunic and sash trimmed with black silk braid and cut jet beads on one's navy blue serge frock. In this case, however, the lady's front view is equally charming.

377. One of the softest and most becoming little models—owing nothing to trimming but depending solely on the beauty of silver Crepe Maubège cunningly draped to give interest to the narrow silhouette. If one doesn't find silver to one's taste, it may be had in white, orchid, Victory blue, and Pershing tan with the faille ribbon girdle of contrasting shade.

DESIGNED BY
Lahm
TRADEMARK REG.

This label is your identification and guarantee. Look for it.

Both Ends of a Girl's Wardrobe

Meet at Christmas Time and Present
Eight Good Ideas on the Subject of
Practical Giving.



A



B



C

D

A. Party frock of Georgette crepe daintily trimmed with picot edged flutings. Ribbon sash. Net lined. Flesh or white. Sizes 10 to 16 years. \$16.74

B. Party frock of chiffon cloth in bolero effect, tucked, hemstitched, finished with rosebuds and trimmed with a pretty sash. Net lined. Pink, blue, maize. Sizes 6 to 12 years. \$12.74

C. Afternoon dress of Velveteen with fringe trimmed apron front. Navy, Green or Brown. Sizes 12 to 16 years. \$17.74

D. Velveteen coat of excellent quality in shirred Empire model with nutria collar. Full lined and warmly interlined. Brown, Hague blue, Burgundy, black. Sizes 6 to 10 years. \$19.74

E. Princess slip of fine nainsook, prettily trimmed with Val lace edging and insertion. Sizes 8 to 16 years. \$3.39

F. Crepe de chine negligee in Empire style with trimming and sash of satin ribbon. Pink, light blue, peach, rose, Copenhagen. Sizes 14 to 18 years. \$8.49

G. Corduroy breakfast coat of good quality. Lined throughout with silk and cotton fabric. Sizes 10 to 18 years. \$7.49

Petticoat of flesh or white washable satin trimmed with shirred lace, rosebuds and chiffon underlay. 26 to 34 inches long. \$4.69

H. Little Billie of fine cotton crepe in Empire style with flutings hemstitched in blue. Sizes 6 to 18 years. \$1.89



E



F



G



H

R.H. Macy & Co.

HERALD SQUARE

NEW YORK



Joseph

present
their Winter Collection of
MODEL FURS

which are Recognized as
Preeminent in America

Included are the Choicest
Sables and Silver Foxes as well as
the Smart Furs of the Season

632 Fifth Avenue
opposite Cathedral
New York

Gimbel Brothers

32nd ST. - BROADWAY - 33rd ST.
NEW YORK

Seven Interesting Fashions in Women's Coats and Capes

Smart yet thoroughly practical.
Priced with a moderateness
typical of Gimbel **STYLE-SERVICE** with **ECONOMY**

A—Fine Kersey Cloth model, showing unstitched pleats softly held in by a pleat and button-trimmed belt.

A huge muffler collar of skunk-dyed opossum. Lined throughout; interlined.

Burgundy, black, forest green, madura brown.

\$29.50

B—Black Caracul Cloth Trotteur Cape-Coat, with the cape-back forming the sleeves, for both comfort and charm.

The coat is made with a full back, and is belted all around. The shawl collar and high cuffs are black plush.

Handsomely lined throughout; fully interlined.

\$39.50

C—"Trench" Coat of khaki-color Cravanetted Cloth, made in military fashion, with four regulation pockets, looped belt and slot-seam back. Regulation sleeves and collar.

Lined throughout with golden brown yarn-dyed satin.

\$39.50

D—Wool Velour Coat with shawl collar and high cuffs of nutria fur. Made in a youthful straight-line fashion, the back featuring two broad pleats. Softly belted all around.

Lined throughout with yarn-dyed satin; interlined. Colors are madura brown, forest green, reindeer.

\$49.50

E—Navy Blue Serge Military Cape; regulation up-standing collar, regulation arm-slits and fashion of buttoning.

Lined throughout with military red cloth; warmly interlined.

\$39.50

F—Black Velour du Nord Coat, in a youth-giving full-shirred fashion, belted all around. A big shawl collar and smart cuffs of skunk-dyed opossum. Lined throughout with silk peau de cygne; interlined.

\$69.50

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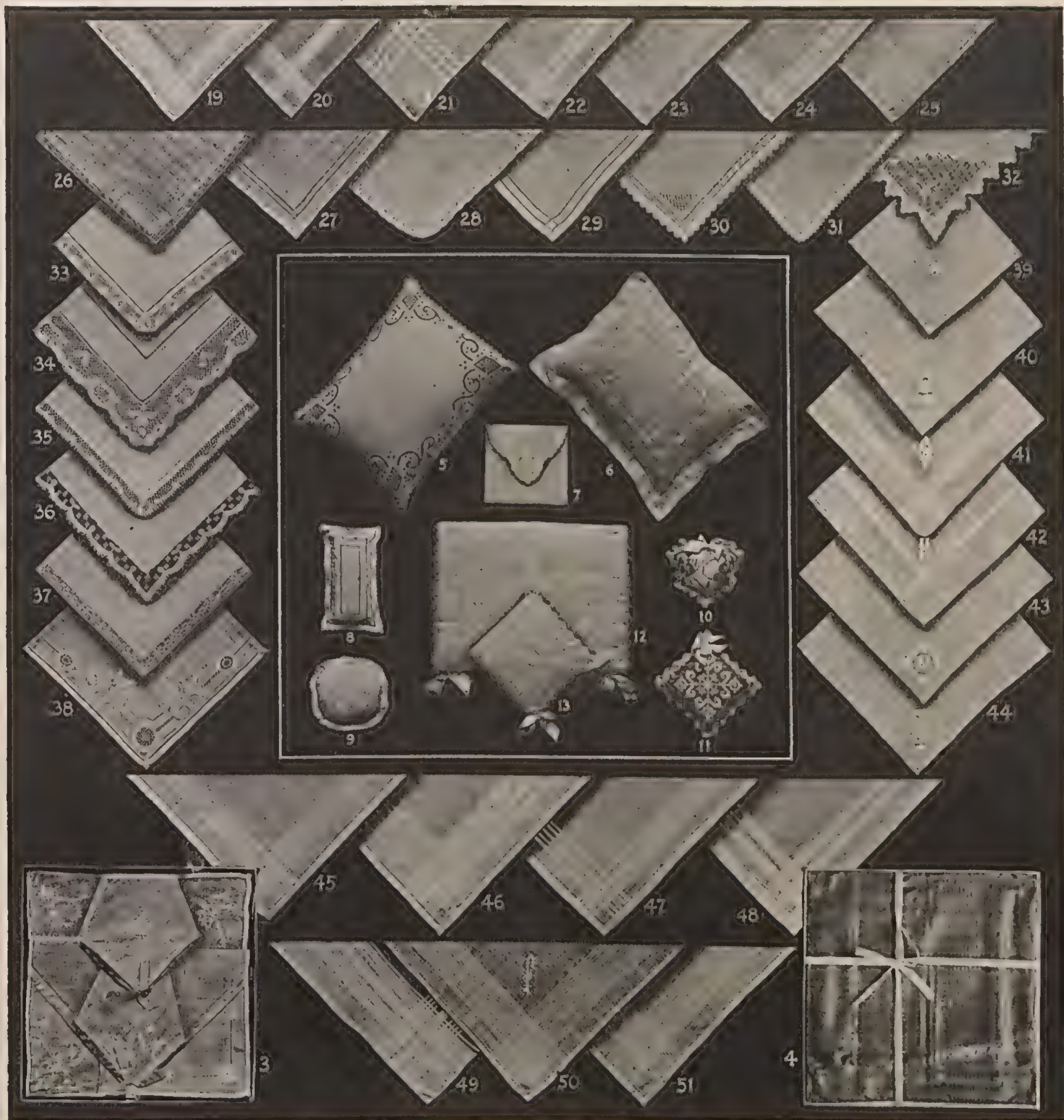


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Vogue, therefore, has prepared two Christmas gifts numbers, dated so that you may shop and ship in time to meet Government regulations. The hundreds of Christmas gifts that they contain are selected with all Vogue's customary care through its wide acquaintance with shops and values. These numbers—the Vogue that you are now reading and the next number—are:

Early Christmas Shopping—November 15 Christmas Gifts Number—December 1

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gances, are taboo in war time. Blouses, handkerchiefs, umbrellas, neckwear, boudoir jackets, house-gifts, gifts for children, gifts within the size and weight required for soldiers on service, useful gifts for overseas workers—these are the mainstays of Vogue's Christmas selection this year.

Turn now to the Christmas gifts pages. Note the rules for ordering. Make out your list now, and co-operate with the Government by sending your gifts early and leaving the railroads free in December to haul munitions and coal.



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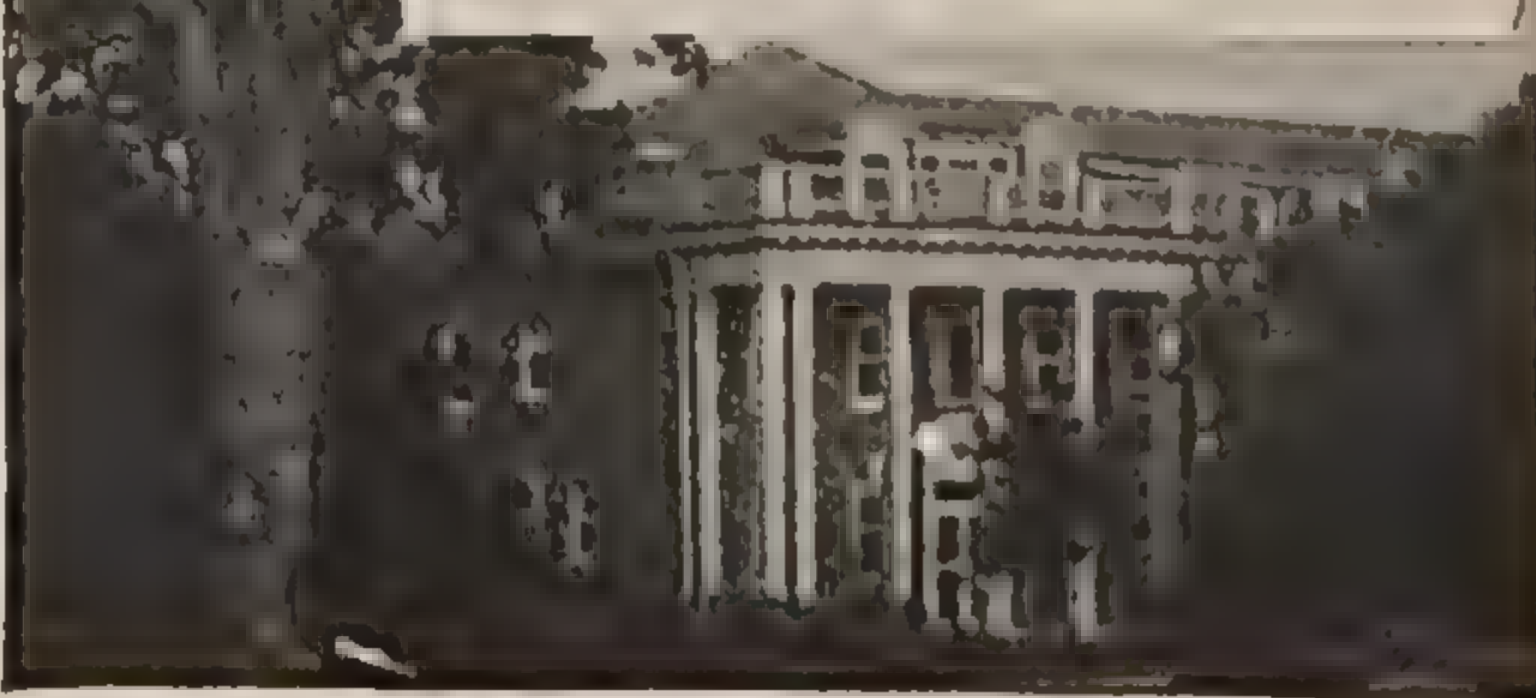
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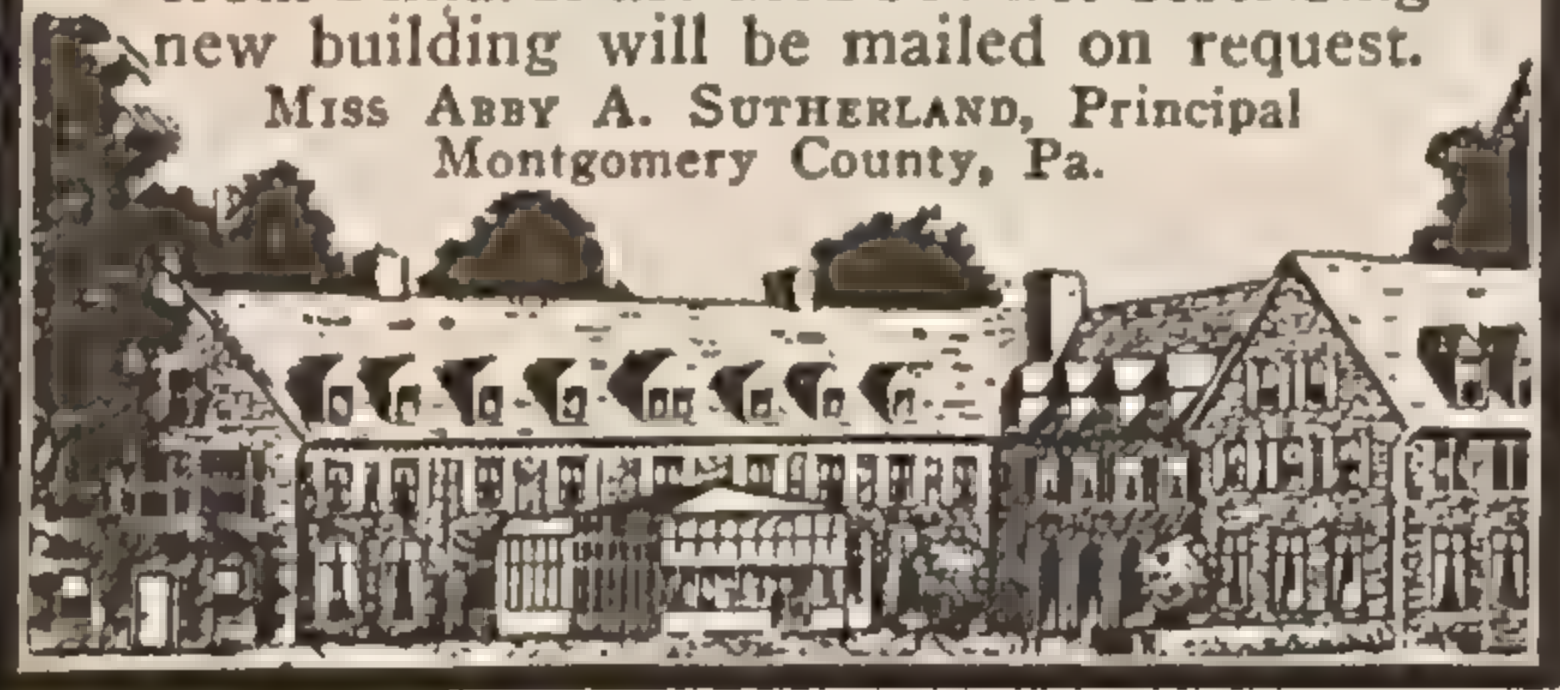
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Furniture Number January

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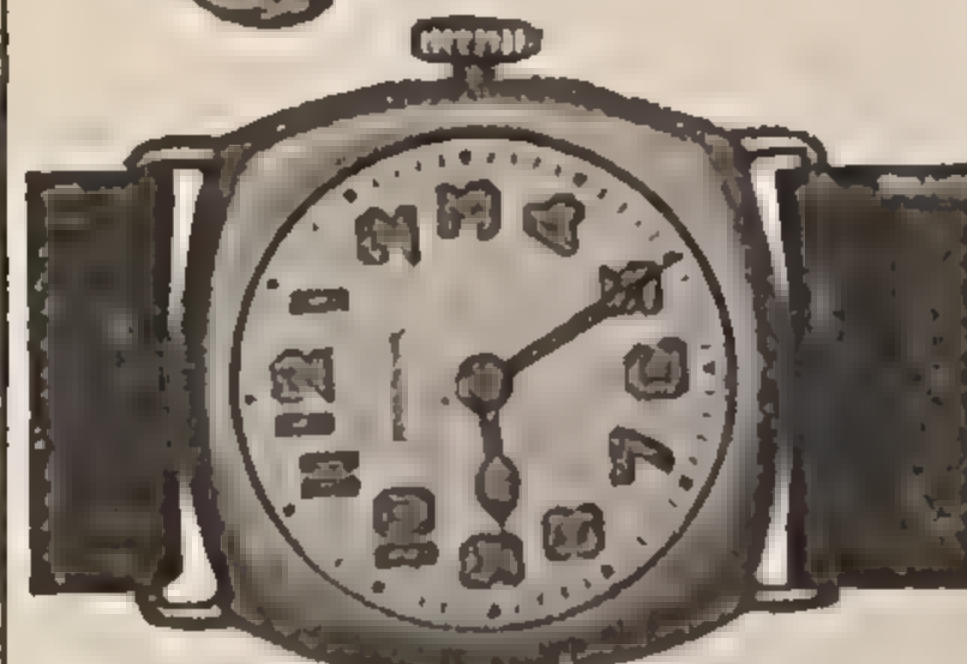
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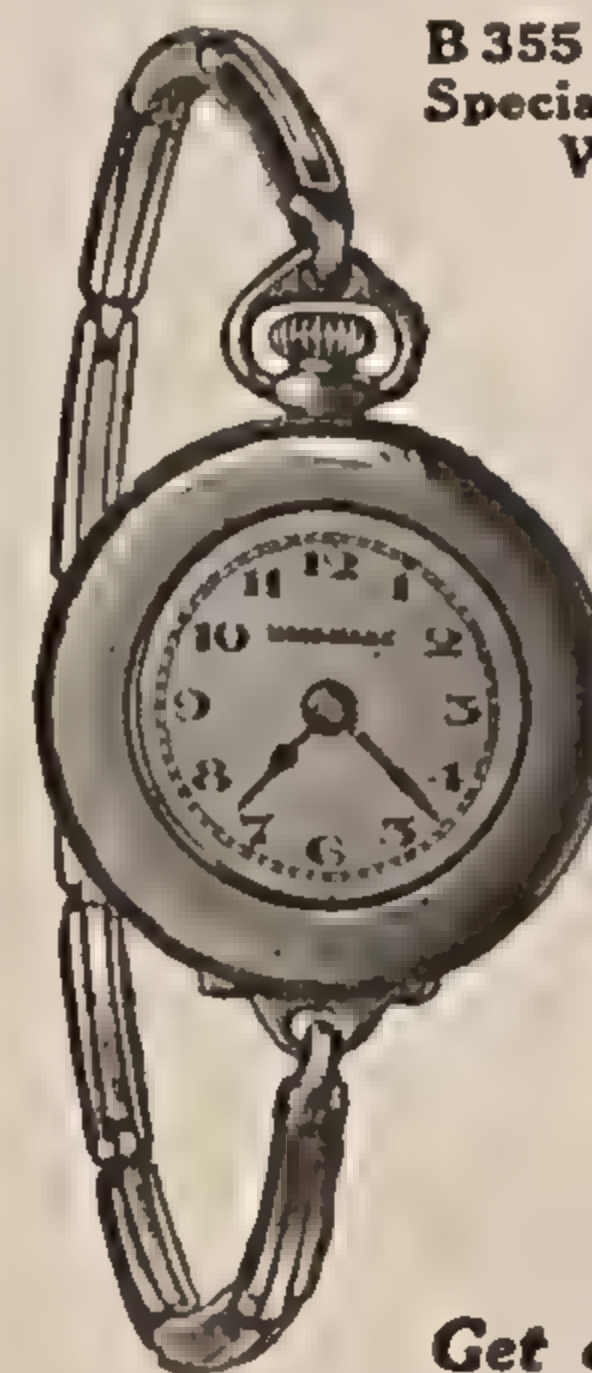
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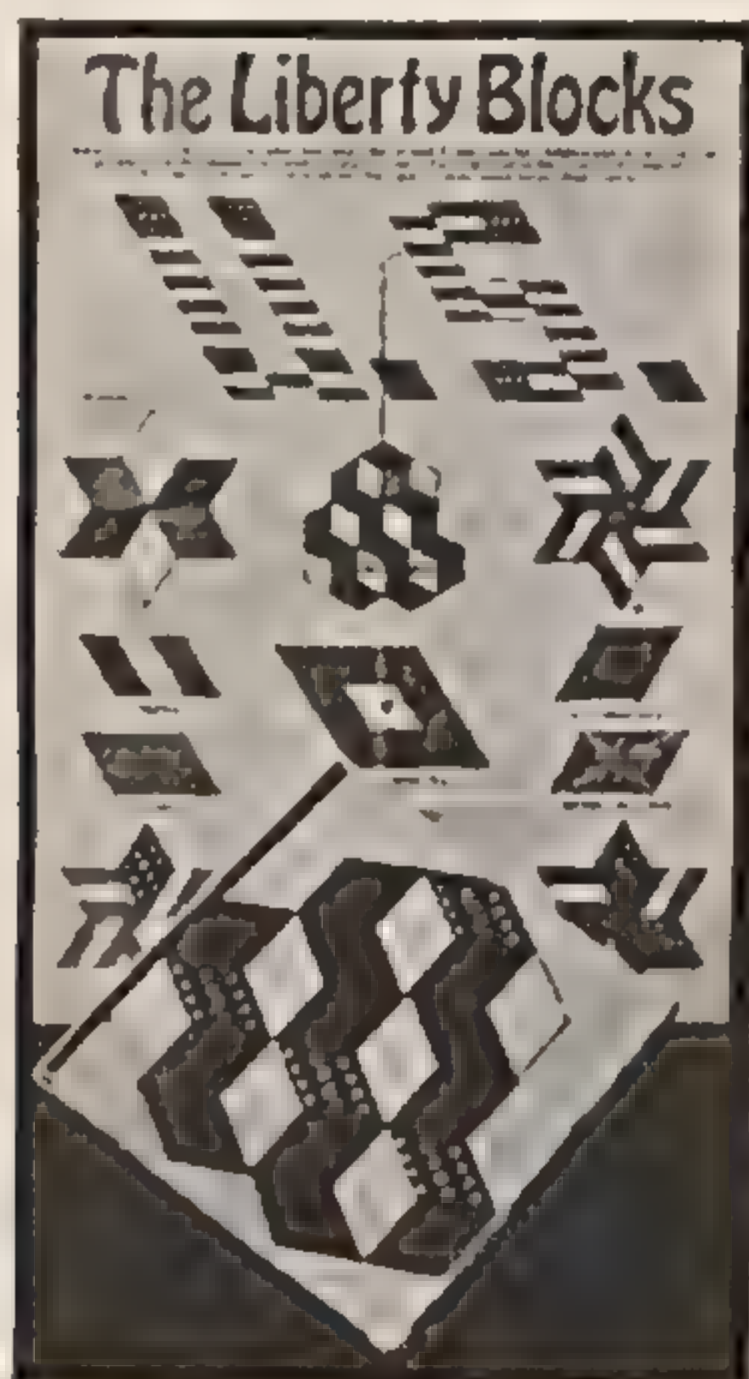
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For your face to be truly lovely, even when seen closely, the texture of your skin must be fine and smooth, the pores should be *hardly visible*.

The skin of your face is more exposed to wind and dust and cold than any other part of the body. Its delicate pores contract and expand under the influence of cold and heat. Irritating dust is carried into them. They clog up and become enlarged.

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This famous treatment has helped others

Dip your washcloth in very warm water and hold it to your face. Now take a cake of Woodbury's Facial Soap, dip it in water and rub the *cake itself* over your skin. Leave the slight coating of soap on

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Use this treatment persistently. It will strengthen the small muscular fibres and gradually rebuild a smooth-textured skin. Within a week or ten days you will notice an improvement, but remember that you cannot correct in a day what years of neglect have caused. Only the *steady* use of Woodbury's will give you that greater smoothness and finer texture you *can* have.

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How to get rid of them

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of Woodbury's Facial Soap and Facial Powder. Address The Andrew Jergens Co., 1411 Spring Grove Avenue, Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Limited, 1411 Sherbrooke St., Perth, Ontario.



FOR THE DESTITUTE CHILDREN OF FRANCE

WHEN you think of Christmas as it used to be in France, the first thing that comes into your mind is the "crèches" that are set up in all the churches—the Virgin, the Child in the manger, Joseph, the shepherds and their sheep, and the three kings from the Orient with their camels. Sometimes even a shepherd dog is added for "realism",—although he is apt to be modelled on the lines of the *chien berger* of France, rather than of Palestine. In the poorest village church and in the cathedrals alike, the Christmas candles shone on this charming tableau, and in the evening, after the day's work was over, whole families went to pay their respects to "la Sainte Vierge et le petit Jésus"—old grandmothers and grandfathers, fathers and mothers, and dark-eyed children in black sateen aprons—even little Pierrot went in his mother's arms, although he would "faire dodo" and keep on sleeping peacefully in a most unappreciative way.

CHRISTMAS EVE IN THE TRENCHES

Family life in France is a very fine and beautiful thing, and love of "le foyer" is the strongest instinct of the French peasant. When Christmas Eve comes every poilu in the trenches will be thinking of his wife and chil-

dren. He will think of them with less anxiety if he knows that provision of some sort is being made for them.

The American Committee for Devastated France is laying the foundation for a permanent rehabilitation of the territory laid waste by the Germans. Their work includes the care and education of children; the reinstating of the merchant, the mechanic, and the farmer; the medical care of neglected civilians; and the great problem of food raising.

The work which they have done for the children is best summarized by this cable, very recently received from the directors of the committee in France:

"Children's colony fully equipped and completed to-day. Hundred happy children installed, all of whom have fathers mobilized or in occupied territory and mothers unable to support family. The Misses Parsons in charge of colony employing French staff for education including normal school, domestic science, manual training. Domestic labour supplied by mothers free to give their services without charge. In serious need of funds to support entire plant which meets desperate need particularly with winter coming on. Expense per child two thousand francs per year. This includes education, manual training, heat, light, and clothing. Would like to extend

plant to include mutilated shoemaker for repairs to shoes which is one of our most important items, also children's gardens and rabbit breeding. All work going splendidly but having demands made by all our centres for food, prices for which soaring daily."

WHAT FIVE DIMES WILL BUY

This committee is now making a special Christmas appeal for the children. Five dimes placed in a little red cardboard stocking will buy for a little French child a toy, a pair of mittens, a pair of stockings, and candy. The printed words on the red pasteboard make their own appeal: "From the Happy Children in America to the Children in France who have not known Happiness in Four Years."

Can't you send a check to the American Committee for Devastated France at 16 East 39th Street, New York, for four hundred dollars to support a child for a year? Or wouldn't you like to send the money to fill some of the stockings? If you would like to fill them at home—and of course the children in your family have some dimes they would like to fit into those holes—you can write to the American Committee, enclosing postage. All returns must reach the Committee before December tenth.

VOL. 52 NO. 10

WHOLE NO. 1107

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C O N T E N T S
for
NOVEMBER 15, 1918



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VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 19 West 44th Street, New York. London address: Rolls House, Breems Buildings, London, E. C., England. Paris address: 2 rue Edouard VII, Paris, France. Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director; Philippe Ortiz, European Director.

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Subscriptions for the United States, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Single copies, 35 cents. Subscription price for Canada, \$6.25 per year; for other countries, subscription prices will be furnished on request. Remit by cheque, draft, or postal or express money order. Other remittances at sender's risk.

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

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Of Varied Interest

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Count J. de Strelecki

MRS. FRENCH VANDERBILT

Before the war, Mrs. French Vanderbilt devoted much of her time to social matters, but, for the past three years, she has become one of the most prominent figures in the charitable life of Newport, where so many entertainments are given for the sailors who are stationed there. Mrs. Vanderbilt's brother, Mr. Amos Tuck French, is now in charge of the American Soldiers' Club on the Rue Jerusalem at Tours, a club which considers a daily attendance of five hundred as something quite to be expected

VOGUE



Constance Collier, as the intriguing Mrs. Chevely in "An Ideal Husband," follows Oscar Wilde's directions for costumes by making her first entrance in raspberry coloured velvet, cut on almost Empire lines, with touches of jade green on the shoulders and in the lining of the train. A misty blue grey scarf with lines of silver and tassels of silver and crystal, and a jade green fan with three uncurled ostrich feathers, add their decorative value to this beautiful costume, and the pink note is repeated by the jewel surrounded by diamonds which is worn in the front of the gown. The costume was especially designed for Miss Collier by Lady Duff-Gordon

STAGE CLOTHES THAT PLAY SUCCESSFUL RÔLES

IN the important matter of stage gowning, the present season has been both good and bad; good because the stage is one of the few places left where beautiful clothes may be worn without reproach, and bad because so many of the feminine characters, at least in the earlier productions, have been either Red Cross nurses or German spies. Often they turned out not to be spies at all, but they did not dare to dress very well or no one would have suspected them and the plot would have failed in the first act. Later productions, however, have given opportunity for unmitigated magnificence, which few of us in civil life have either the inclination or the time to achieve this year. In the present uncertainty of theatrical affairs, we have scarcely made the round of the theatres to see what the leading women are wearing, before the plays have changed. But this only makes

It Is in the Theatre That One Sees "Gowns

That Express Joy, Gowns That Announce

Catastrophe, Gowns That Weep, Gowns

Romantic, and Gowns for the Third Act"

our choice the wider and the more interesting. The stage gives an interesting chance for the expression of personal character in clothes. Few of us, in real life, would care so to reveal our inmost selves, even if we understood them well enough to gown them unerringly. "Show me what you wear and I will tell you what you are," is a boast that only the charlatan would attempt to make good. There are too many

perfectly proper women who affect spangles and too many adventuresses who go clad in the artless white muslin and blue ribbons of innocence. Fiction and the stage give a better opportunity, but if the thing is done too obviously an intelligent audience will grow impatient at such sign-posting to the self-evident. A *Blanche Amory* represented eternally in dove grey, or a movie vampire who breakfasts, lunches, and dines in startling brocade, cut to hug the figure and slit to the knee, is almost an insult to our intelligence. Without being obvious, an actress can suggest her stage character even before she speaks, if she manages her gowning cleverly. In "An Ideal Husband," the delightful revival of Oscar Wilde's sparkling comedy, Constance Collier as the intriguing Mrs. Chevely, has one problem and Beatrice Beckley as *Lady Chiltern*, another, and both are worked



Beatrice Beckley as Lady Chiltern, in act four of "An Ideal Husband," wears a gown of black satin which reiterates her creed of elegant conventionalism, and also emphasizes Lucile's newest draped line. A rolled collar of skunk, and a tie, sleeve ruffles, and "modestie" of real lace support Lady Chiltern in her faultless and aristocratic career; gown from Lucile



Jane Cowl, having proved that she can be beautiful in even a maid's uniform, is now wearing clothes that are beautiful, too, in her new play, "Information, Please!" In the second act, she wears this lovely combination of beige materials. The softly draped gown is of satin and fur, and the graceful cape is of cloth in the same becoming colour; model from Bendel

out with inspiration. One knows at once when Miss Beckley enters in draped white velvet with a diamond tiara to give richness, that her creed is class distinction, strict propriety, and elegant conventionalism. She remains true to it in her purple chiffon of the second act, and reiterates it in the black satin with touches of fur and real lace, of the last. *Mrs. Chevely's* gowns, on the contrary, must express her internationalism (not in the I. W. W. sense of the word), so her dresses are a little bizarre, a little daring, but very, very interesting, to suggest her unregulated, not to say lawless, but certainly exciting career.

THE COSTUMES IN "I. O. U."

In "I. O. U.," the play that was made from a motion picture for Mary Nash and that had but a brief popularity, the clothes plan was simple and definite. Miss Nash had merely to be as extravagant and expensive looking as possible in the most becoming way. She began in an inky blue street frock of velvet with a sable around her neck and a big black hat on her head, with aigrettes foaming over opposite sides. A few minutes later she appeared in apricot velvet, trailing on the floor behind her and bordered everywhere with fitch. It seems an accepted fact that utter financial recklessness is

best expressed in bright cerise, so it was no surprise to find her going to dinner later in this exhilarating colour. But when she came to her big scene, she played it in something far less distracting, a "lees of wine" velvet with dark fur; and it seemed a perfect shame for her to roll on the floor in it.

In "Sleeping Partners," the French-of-the-French farce in which Irene Bordoni is supporting H. B. Warner and wearing some fascinating frocks which will be illustrated later, the dainty little actress has perhaps the simplest task of all. She has only to look like her Parisian self, hair-dressing, hats, shoes, and all.

In Paris certain actresses are known as exploiters of certain dress styles. Cécile Sorel, for example, thinks her beauty best served by eighteenth century clothes, and she has tried to impose them upon the mode and succeeded in some measure. She is an example of a definite type of dressing; we can say "a Sorel gown." No American actress has made a particular mode her own as yet. Ethel Barrymore has an enviable reputation for beauty and good dressing, but she has not chosen a special clothes setting that may be recognized as hers. Occasionally there is an actress who, having made a name for looks and gowns, deliberately ignores it in her plays. Jane Cowl's is a case in point. She has appeared to us for several seasons as a sob-

bing maid or a uniformed war worker, in clothes which tried their unsuccessful best to extinguish her beauty. To be sure, in "Common Clay" she gave her admirers one opportunity to see her in fine raiment in an otherwise perfectly unnecessary epilogue. This year she has launched upon a sartorial sea in a play of her own creation, "Information, Please!," in which she indulges her talent both for comedy and for clothes to the full. In negligée, in street dress of beige, and in the gorgeousness of her lamp-lit splendour, she presents a smiling picture of beauty adorned to the last degree of perfection—a fact which gives added interest to the play.

THE PICTORIAL CLOTHES OF A NEW COMEDY

Laura Hope Crews is an actress who knows that the picturesque becomes her. In "The Saving Grace," the exquisitely finished drawing-room comedy in which she supports Cyril Maude, she presents herself in clothes which have a reminiscent air of other more pictorial periods. In the first act she is delightful to look upon in peach coloured faille with little ruchings which might have come out of the Georgian era, touches of real lace, and a sash of old-blue voile. Our drawing-room comedy has been, to a large extent, imported from France, but, until recently, the New York dressmakers, unlike

their Paris confrères, have taken but a step-motherly interest in the drama as a place for the exploiting of their wares. In the French capital, the theatre has always been a favourite field, not only with the *grand couturier* who used it to launch his most sensational creations, but with the well-dressed woman who visited it to see these novelties tried out before adopting them herself. For her it was a sort of fashion show with supremely intelligent manikins making the very best of the gowns they wore. The great Rachel is reported to have said to the dress-makers of her day who showed her their wares, "That looks very well in the hand, or worn in repose. But how will it appear when running, kneeling, or lying down? That is the test that I demand of a gown." The stage gives this opportunity to see a model in all attitudes. In order, however, that the leading actresses should not distract attention from themselves and their performance by the very newness of their clothes, the French dramatists, playing into the hands of the dressmakers, have adopted the habit of introducing at some point in the play where the action lags a bit, three or four friends of the heroine, who enter wearing gorgeous creations. They have so little to do with the plot that the clothes devotees of either sex in the audience can give themselves up entirely to the study of the gowns. When we translate a French comedy, we retain these characters, but we leave them to dress themselves on the rather meagre salaries which are all their unimportance warrants; so that the poor things have to do the best they can, a best which is seldom triumphant and often pitiful. In Paris the big houses find it worth while to gown these women for the sake of the advertisement; in fact, this is about the only direct advertising that they do. Our full pages in publications and theatre programmes are unknown to them. It may be that our leading New York houses, for the majority of productions are staged and gowned in New York, will some day follow the French lead in this, as they have in their attitude toward gowning leading women. There is nothing which would do more for the dressing of the American stage as a whole. It is not so very long ago that our great dressmakers boasted proudly that they did not "cater to actresses," as they put it, reflecting, perhaps, the old puritan attitude toward "play acting." Now almost every theatre programme carries the line "Miss Star's gowns by So-and-So"; and the drama has gained an added attraction, so that a set of beautiful gowns worn by a popular favourite will draw an audience even to a play that is poor in other respects.

Musical comedy has its own standards and its own requirements. Chief among them are frocks that allow the leading woman plenty of room for the violent action of modern dancing. The frock worn by Wilda Bennett, in "The Girl Behind the Gun," is a typical little expression in apple-green chiffon of the sort of thing that is worn by a youthful dancing heroine, while the young girl's frock in "An Ideal Husband," worn by Gretchen Yates, illustrates very piquantly the wisdom of dressing red-haired actresses in white lace.

STAGE COSTUMES OF THE PAST

Ever since there was a stage, the dressing for it has been of absorbing interest. Elizabethan literature is full of references to the extravagance of the actors' clothes both on and off the stage, and extravagance which caused remark in those days must have been great indeed, for

it was then quite common to hem garments with "pearls of the size of beans" and the women wore farthingales so stiff with bullion that they stood alone, even without the supporting hoops. Nationality, rank, and occupation were all indicated in dress, and the puritanical minded among the pamphleteers of the day deplored the fact that the *bourgeoisie* ruffled it in "taffeties, velvets, sattens, gold, and what not," like their betters, while aping foreign fashions was con-

but little to do. "What beard were I best to play it in?" is *Bottom's* whole concern when he is cast as *Pyramus*, and the question in itself has been enough to rout the Baconians in the estimation of all actors who are convinced by this alone that the author of the plays was a member of their honourable calling. But a long century after the poet's passing we find Garrick playing *Macbeth* in a full court suit of scarlet with knee breeches and a powdered wig. Still

later the great Mrs. Siddons acted "The Grecian Daughter," a popular melodrama of the day, in a great head-dress of powdered curls with a forest of feathers waving above them, high-heeled shoes, and a portentous hoop. Even so recent an actress as Fanny Kemble made her debut as *Juliet* in what she calls "the traditional stage costume," consisting of a low-necked and short-sleeved gown of white satin with a three-yard train. Her hair was dressed as she usually wore it, and she added a diamond comb and girdle in order to substantiate the social positions of the Capulets. Later on in her career the niece of the great Mrs. Siddons also acted "The Grecian Daughter," and she did it in what she evidently considered a strictly Greek costume, which is described as an immensely full skirt of white merino with a rich gold border and an embroidered drapery for the shoulders, leaving the arms uncovered. "Of course," she adds naively, "I wore flesh coloured silk gloves." In the good old days the theatre was a world of precious illusion to which people went with open minds. The Encyclopædia Britannica was not then a part of the furnishing of every family parlour, and such historical incongruities as a *Julius Caesar* in a bag wig disturbed the audience as little as did the introduction of a party of English clowns into the classic groves of Athens or the location of a scene on the coast of Bohemia.

THE PASSING OF THE COSTUME PLAY

For the present day audience the costume play seems to have lost its charm. There is none on the theatrical horizon at present, and there was only one last season, when Billie Burke captivated her admirers in the powder and patches of "A Marriage of Convenience." Maybe the war has made our stage too severely practical, though in Paris there have been several plays, particularly one called "Plus Ça Change," costumed by Paul Poiret, in which Paris indulged its delight in the fantastic to the full. Costume plays are always excessively expensive and difficult to do well. Probably they were never better handled than at the Théâtre Porte Saint Martin, where the production of "L'Affaire des Poisons," for example, (one of the last things in which Coquelin Aîné appeared) was given. It was remarkable for its minute fidelity to the period of Louis XIV in which the scene was laid. Down to the last detail of hair-dressing, the costumes were true to the epoch of the day, and historical hair-dressing is a common pitfall for the producer of a period play. We have many present day actresses who ignore this important point as completely as Fanny Kemble ever did.

Occasionally an artist, in designing for the stage, achieves an effect which is an anachronism, but which is so successful that the lapse may be forgiven. The famous gown which Sargent designed for Ellen Terry to wear as *Lady Macbeth* is a case in point. Its principal decoration was made of the green wings of Mexican beetles, though neither the lady nor her creator

(Continued on page 92)



In the first act of "I. O. U.," Mary Nash illustrates how to look expensive—and very delightful—by wearing a gown of inky blue velvet embroidered in wheat-ears of a lighter shade of blue, topped by a sable neck-piece and a black velvet hat on which black aigrettes make sweeping assertions as to their own loveliness

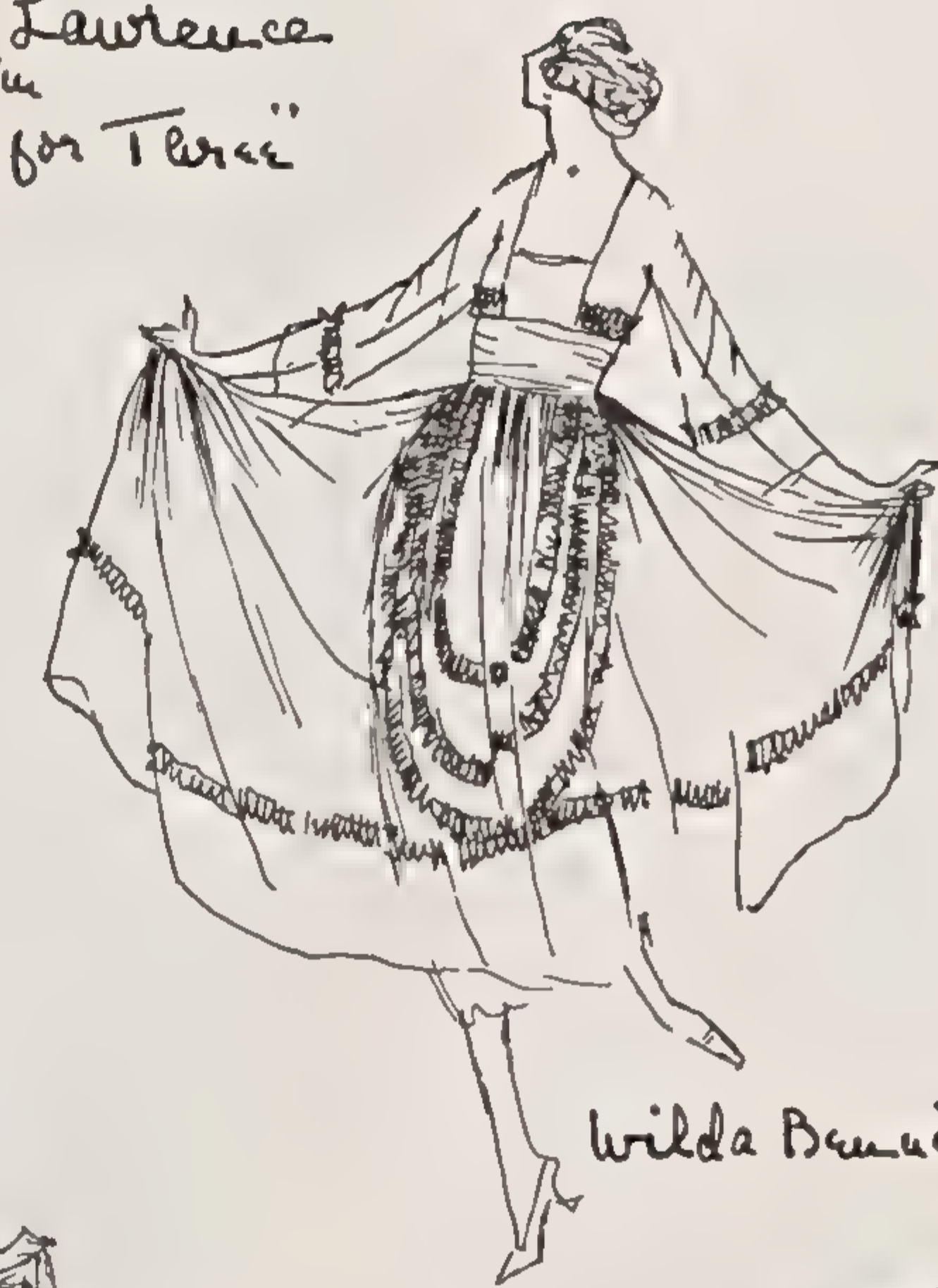
demned as the "arsnecke of pride." Queen Elizabeth is said to have had a custom of dressing alternately in English, French, and Italian fashions, and she particularly favoured the last because the cap and net showed to best advantage the red hair which she adored. London was filled with as many diverse nationalities then as New York is now, and even an unsophisticated Elizabethan audience would have resented it had a French character been dressed in any but the French mode. With historical correctness the stage of Shakspeare's day had



Courtenay Collier's
jade head dress.



Miss Lawrence
"Tee for Tee"



Wilda Bennett

Gratchew Tater
playing in "An Ideal
Husband" - her red
hair and white lace
dress are charming -



Laura Hope Crews
"The Savings Grace"



Mary Hark's negligie
of apricot velvet and
fitch



Irene Bordoni's
hair is very French
both with and
without her hat.



one of
Jane Cowb's
very attractive
gowns worn
in
"Information
Please"

Helen Dryden

THESE are the DEFENCES of PARIS AGAINST WINTER

"TEN francs for you if you find my luggage." The station employee is impressive and incorruptible; his rôle at the moment is to allow the people who have been waiting in line for three or four hours to pass through, ten at a time, and hunt for their trunks among those that are piled up beside the track. The mass of trunks piled upon the station platform, and even on the tracks, would reach as high as the second story of a house; it reminds one of piles of furniture thrown out in the excitement of a fire. Thirty freight cars have not even been unloaded—they are waiting like huge animals asleep under the train sheds. Every one is pursuing a rather dangerous hunt for his own property in this mountain of trunks—a difficult task, for Parisians have been returning so rapidly to their city since the last victories that an extraordinary congestion has resulted.

THE PARISIENNE COMES HOME

"The big guns have gone—let's hurry back," every one said, and all the timid souls hurried to stuff themselves, with a dozen or more others, into compartments intended for eight. To console any who complain, the station employees remark ironically, "You have plenty of time; some people have been here every day for ten days and haven't found anything yet." This is a pleasant prospect, but it is just another instance of retributive justice—for those who fled so hastily from danger, the return must necessarily be difficult and beset with obstacles. Besides, it would be too pleasant if everything always went smoothly.

It is easy to understand this eagerness to return, for Paris is, by degrees, becoming Paris once more, so different from the crowded towns of the South of France where only the climate

Approaching Victory and the Added Encouragement of Each New Day Brings a Return of the Gaiety That Was France



De Givenchy

PREMET

A bérêt for Mlle. Beggia and a collar, longer on one side than the other, for her grey bure tailleur, is made of the dark and devious mole

made our aimless days endurable. Golf is all very well, and dinners at hotels, but what can compare with a dinner at the Ritz and the Parisian theatres which have reopened at once with new plays or with revivals for which new scenery and costumes have been made?

A PARISIAN AUDIENCE

The mixed audience one sees at a last rehearsal or at a first night is always amusing. It was especially picturesque at the Athénée, at the début of Madame Marguerite Carré in the operetta, "La Petite Femme de Loth." There were many actors in uniform, and many actresses, some in evening dress and some in tailored suits, with their hats on their laps. Made-moiselle Balthy wore a very short cape of sky-blue buracotta edged with ermine and a very high felt toque to match with no trimming at all; worn over a smart black dress this was a happy idea. Mlle. Mistinguett wore a black jet dress with short sleeves of embroidered white tulle, and a jet hat worn low on the forehead with a red rose at the front. In shape it was exactly like a sports hat, but with this difference,—it was made, not of felt, but of the jet that one sees everywhere. Madame Jeanne Lanvin, whom I saw in one of the balcony seats, wore a dress made entirely of two shades of grey beads, the darker ones making a large pattern on the lighter background. A close fitting toque in black silk was hidden by a long veil heavy with jet and thrown back over the toque.

Everywhere dresses of silk jersey cut in one piece with a mere thread of a belt and very often with a square neck, are most popular. I have seen several ventures in the way of high collars in the dressmakers' creations, but I look for them in vain in the various exquisite gowns which I see worn by elegant women. I must say I like the open necks which are worn every-

where, for though they may be a bit daring, they are very pretty. I feel the same way about the popular short skirts which show the shoes and stockings, both of which are always fine and lovely. Very charming is the dress of crocheted silk—a sort of jersey—which Madame Charles Max wears. It is suitable to wear at a restaurant dinner or at a small theatre. It is made without sleeves and is extremely chic. The Mesnard sisters, who were among the first houses to make tricot fashionable, created this model for Mme. Charles Max, and also made for her a coat of fine silk jersey, resembling a monk's cape. It was charming, original, and very useful for the cold winter days.

AT THE NEW PLAYS

The two plays which opened this week gave us nothing new in the way of clothes; only the audience had a claim to elegance. In the boxes at the Gymnase, at the première of "La Vérité Toute Nue," a translation by Pierre Weber of an American play, there were many large hats of light velvet worn with black or brown dresses, either of light jersey, of a heavily beaded material, or in brilliant satin as soft as silk muslin. On the stage, Mmes. Cheirel and Marken, and Messieurs Max Dearly and Cousin kept us well entertained and much amused. The costumes were not remarkable, for the plot of the play demands nothing striking. This very gay and witty adaptation is making a great success at the Gymnase.

Premet shows a smart arrangement of rough embroidered wool on a coat of black satin; the wool is arranged in such a fashion that it makes a sort of huge collar, really very new, and the idea of the border following the line of the coat is very pretty. Premet also shows a coat of



DOUCET

Burnished steel (dreaded by the Boche) is the material used for the machine stitching on this tailleur with a long otter collar



DOUCET

Dark grey molleton trimmed with kolinsky makes the coat for a dress of grey and gold lamé with a band of grey molleton at the bottom



MESNARD

Mme. Charles Max wears this original gown of black crochet over a very slim tight black satin "fourreau." A black ostrich feather curls around the hat of very fine straw



LANVIN

She buttons the extremely high otter collar of this dark grey coat of buracotta about her chin and then peeps over for a glimpse of the apron and pockets of the same fur



CHANEL

The wearing of a dark castor coat, simply made, with a double narrow belt and two convenient pockets, is just one more of those pleasant things that a young girl can do best

black serge edged with bands of mole and buttoning down the front,—a very practical style for winter mornings. Shown with it is a very amusing bell-shaped hat from Alex, of jade green felt with a wreath of black grapes and their leaves.

THE QUESTION OF HATS

It isn't only those pretty women whose rôle is to spend in order to be prettier still, who are absorbed in the question of hats. The feminists, incredible as it may seem, are quite as much interested, and women conductors on the underground railway are much upset because they have been asked to wear policemen's hats such as the conductors of the auto 'buses wear. Some of them have made a protest in the name of coquetry, and have asked for something more becoming—like the Basque cap that the train employees wear in certain small towns. All this goes to prove that coquetry will crop out even in the most ardent feminist. I'm not a feminist myself, so I am delighted when I find facts to support my theory.

Conspicuous among the various new details which one notices, now that all the activities of our normal life are being taken up once more and women have more time and thought—and more interest—to devote to the novelties of dress, are the beautiful necklaces and chains which one sees everywhere. They are varied according to the type of costume with which they are worn, and the occasion, formal or otherwise, for which their owners have selected them; but they are always decorative and beautiful. I have always liked long chains of beads—they offer so many charming opportunities for

coquetry. What could be more attractive than the way in which a woman with beautiful hands can turn and twist the jewels in her long white fingers, with a graceful motion of her delicate wrist.

Perhaps this recent vogue for necklaces was started by the bead chains which have been made by wounded soldiers. Many of these have been sent to America, and you are all, doubtless, familiar with them. They are, in many instances, very charming and unusual affairs, and are one among many of the interesting and lucrative employments within the range of our wounded and crippled men. It is interesting to notice how much individuality a man with a creative sense of beauty can put into one of these chains. Sometimes they are made of three or four amusing and unusual beads dangling at

the end of a silk cord, or they may be made of beads all of the same kind, but in varying shapes.

But the particular necklaces of which I speak and which are so fashionable at the present moment, are very magnificent affairs and really add an exquisite touch to a costume. A magnificent necklace worn by the Princesse de Chimay was a chaplet of onyx with a magnificent pearl between each piece of onyx. As this chain hung well below her waist, one can imagine the value of this bit of jewellery. Chains of this type have had the most tremendous vogue; every one is wearing them now in town, and some original souls have made a collection of them and vary their necklaces according to the dresses they wear or according to the days of the week—like the Persians who have a superstition that there is some mysterious connection between the moon and precious stones. Many of these necklaces are of onyx, lapis-lazuli, crystal, alternating black and yellow amber, or of jade and engraved turquoise. There are a thousand other combinations, of course; the one necessary thing seems to be that the stones should be unusual and curious. Many beautiful oriental stones are to be found in the antique shops, and the connoisseurs go there in search of them rather than to the jewelers.

It seems extraordinary to be relieved from the intense nervous strain under which we have been living for so long, and to have the heart to resume the interests which we had before the war. All the little normal details of everyday life, the opening of the theatres, and the renewed activity of Parisian life reflect very clearly the glorious news.

J. R. F.



As a compliment to the Americans, Jean Lauer, whose "toiles de guerre" have already brought him fame, designed this chintz in red, white, and blue, with the American marine and doughboy as triumphant figures

NEW FURS AND THE SLENDER SILHOU-

THE PARISIENNE PUTS HER FAITH IN

ETTE MAKE AN AGREEABLE COMPACT TO

FURS AND VOWS THAT THIS YEAR'S

FURNISH BOTH WARMTH AND BEAUTY

FROSTS SHALL NOT TAKE HER UNAWARES



PREMET

The coat of this wise black serge suit begins and ends in moleskin



PREMET

Once again dark grey wool is playing the part of fur—this time in ever so many interesting rows making a broad collar, cuffs, and band which add warmth and chic to a coat of black satin



JENNY

Very new and plainly French is a winter frock called "Pour la Rue," in which navy blue muslin appears between rows of navy blue tricot over a tight silk underdress



JENNY

What could be warmer than a bodice of moleskin striped with otter over a fur-banded velvet skirt?

Furs Are the Surest

and Most Becoming

Refuge from the Cold

Winds of Winter

MODELS IMPORTED BY H. JAECKEL



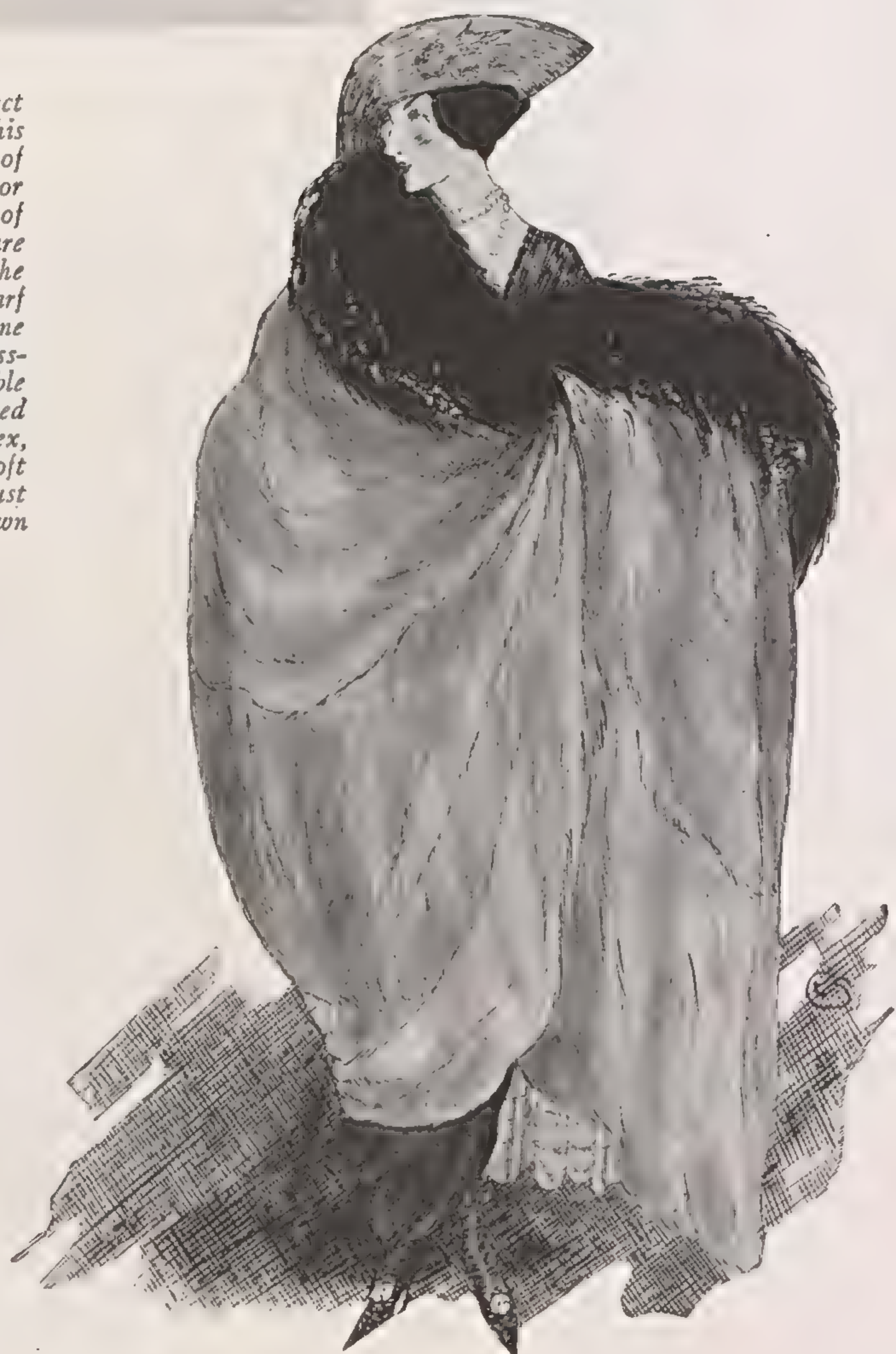
(Below) Just to show to what lengths a bit of grey squirrel may go once Jenny allows it to have its charming way, here is a coat of caracul with a deep shawl collar turned back from neck to hem and edged with bands of squirrel. The coat is slightly fitted at the waist and at the bottom slightly flaring; the sleeves have deep cuffs partly of the squirrel and partly of the caracul, and the total result is that inspiration, the narrow silhouette

(Below) Cold blows the wintry blast—but not if one is wrapped in this Alexrad and Aron cloak of grey squirrel skins beautifully matched and exquisitely worked, and collared with taupe fox fur. There is no conventional fastening arrangement—therein lies the charm. One wraps the luxurious folds according to one's own ingenuity, according to one's mood, according to one's whim, and the results are legion—but always delightfully warm and becoming

Baron de Meyer



One could not help being an architect of somebody's fate if one wore this silk-tasseled Lanvin scarf and muff of American and Russian ermine—or summer and winter ermine. Bands of weasel (the summer ermine) are worked together on the bias, while the lining is in white ermine. The scarf may be worn as a collar or with one end thrown over the shoulder carelessly—as if one could not be responsible for being so very pretty. Bright red felt, under the magic touch of Alex, became one of those delightful soft puffy hats with no shape at all, just made for a veil of tobacco brown



Furs Drapable as

Satin Cut Into a

Wrap and Two

Ingenious Coats

MODELS IMPORTED
BY H. JAECKEL

Jenny designed this short delightfully youthful coat of moleskins beautifully worked into ripples from the narrow shouldered yoke and finished at the bottom with three rippled bands of moleskin. At the neck below the collar the coat fastens with a buckle of dull gold. As for the hat, once upon a time it was merely a piece of black satin antique, but Talbot translated it in terms of a small stiff sailor shape and, voila!—its fortune is made, beyond any doubt



Baron de Meyer

(Right) That a draped line is the most graceful distance between two points is easily observed in this Callot wrap in Hudson seal trimmed with narrow bands of kolinsky. The garment is fashioned like an evening wrap and has an unusual collar, seal at the back and kolinsky at the front. Two narrow bands in kolinsky swing loosely at the back of the wrap, draped in under a deep kimono sleeve effect, and attach themselves to the front. Across the shoulders and arms the effect is wide, at the front it is narrow, and in every detail it is delightfully Parisian



(Left) More and more one sees that the work of Chéruit is not design but destiny—and so one is not surprised at the success of this short coat of nutria with narrow bands of seal. The coat is on straight box lines belted with bands of the fur. The straight high collar buttons at one side, as most of Chéruit's collars do this year. Although narrow at the top, the sleeves flare into a circular bell at the wrists and both collar and sleeves are finished with the seal. When it comes to the pockets—there is much to be said on both sides



DRESSING ON A WAR INCOME

Suggestions for That Always Welcome Gift, Lingerie, Are These Easily Made Models That Are Dainty and Yet Different

THERE is no more welcome gift to the average woman than a dainty piece of lingerie, and especially if it is hand-made and unusual in design. It is, however, difficult to find a pattern that is really unusual, and that may be easily copied by the amateur. Vogue has realized this difficulty and drafted these simple designs as suggestions to the woman who is living on a war income. The breakfast jacket which is both pretty and warm, the chemise for all occasions, the camisole for evening wear, and the nightgown with a quaint old-fashioned air, are all designs which will be useful both as Christmas gifts and as additions to her own supply of lingerie. At a glance one might say that these were frivolous gifts, in these days of practical giving, but in reality they are all designs with special merits which bring them into the class of useful presents. And there is added pleasure in the giving if one's gift is dainty and attractive. It may be ever so simple, ever so useful, and, at the same time, ever so charming. Vogue's pattern department will cut any one of these patterns, in size 36, at the special rate of 50 cents.

An excellent design for a camisole for evening wear—that garment that is often so difficult to find in the shops—is shown above. It is made with a straight fitted bodice with points back and front cut quite low to allow for one's most décolleté gowns. Washable satin is suggested as the material and lace as the trimming. Satin ribbon shoulder bands and a satin ribbon waist band are used, while groups of tiny tucks, at back and front, give it shape. This camisole is easily made, and it is a gift that is sure to please.



Here at last is a dainty camisole that will keep discreetly out of sight under one's evening gown

Quite recently one of our readers came to us, very much distressed and out of patience with the world at large, because of the difficulty she had found in purchasing a dressing jacket. "It must have warmth, and it must be pretty," she insisted, and these demands seemed simple enough. Upon investigation we found, however, that they were by no means as simple as they first appeared. A jacket that is warm is apt to be thick and uncomfortably bulky, while one that is daintily made and of soft materials seldom offers sufficient protection for cold winter mornings. To meet this difficulty we are showing the model in the sketch at the lower left on this page. It is suggested in pale peach albatross trimmed with cream net and French blue ribbons in soft silk. The pattern is very simple, although it is made with long sleeves which have a "secret combination" to be used to keep



The clumsiness that is apt to accompany a warm dressing jacket has been banished from this comfortable becoming one



A chemise that is dainty enough to be worn as a foundation under one's filmiest frock is sure to be a welcome gift

The new old-fashioned design for a nightgown, shown in the sketch at the upper right on this page, would be very charming made up in the new lingerie material called Arlette-Krepe. This material is 40 inches wide and is priced at \$3.50 a yard; it is sold at all the better class shops and is very lovely in flesh colour. Although it is sheer, soft, and silky, it is durable, as well, and particularly suitable for a nightgown of this type. The finely tucked yoke of the gown is square and the seams are outlined with tiny selvaged ruffles of the material. If one prefers, one may have long sleeves in place of the short puffy ones shown in the sketch, and these may be finished in the same way—with two tiny tucks and a ruffle. The gown buttons in front, as all old-fashioned nighties do.



It's the new old-fashioned air that makes this nightgown so different from its sisters in the shops

one's forearms comfortably warm if one wishes to read in bed. The blue ribbons are made to be drawn through loops and tied at the wrist. The collar, cuffs, and pockets are finished with narrow picot edged ruffles of cream net which may be bought by the yard. A ribbon holds the jacket at the neck. A deep rose china silk would make a charming lining for this garment.

So often the chemise is not all that it should be, and especially at the present time when, frequently, it forms a foundation for a chiffon afternoon gown or a lace evening gown. In such cases, the underbodice should not resemble lingerie, but should seem to be a part of the gown. In the sketch at the lower right on this page a chemise of pure white ninon or heavy chiffon cloth is trimmed with lace medallions. The medallions may be bought in lots of one or two or by the dozen. They are in file, in the Porto Rican laces, or in a fine Irish lace. They are applied on narrow bands of the chiffon on the bodice of the chemise and are set in around the bottom of the skirt. The shoulder straps and the binding at the bottom are of palest flesh satin ribbon. Between the bands of medallions, the chiffon is finely shirred. The chemise fastens under the arm at one side with tiny pearl buttons and loops, and a tiny edging of lace is used to finish the top.

Note—For the duration of the War Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will assist in planning a wardrobe, and suggest patterns.



Baron de Meyer

There could hardly be a more becoming frame for a face than this ruffle of soft black velvet which lies in open pleats and forms the brim of a hat which is suitable for afternoon or evening wear. The narrow, rather high, crown is soft, too. This is another instance of the unstiffened hat, seen so much this winter, for which packing has no terrors

HATS FROM MACVEADY

THE SOFT AND YIELDING WAYS

THAT VELVET HATS HAVE OBLIG-

INGLY ADOPTED THIS SEASON

Velvet and felt are very self-sufficient this season. Many of them have no trimming at all, and others merely allow themselves a pearl hat pin. The hat photographed shows a version of the turban which is very popular in Paris just now. The puffing which forms the brim is shirred to a line half way up the soft crown, and a pearl pin, set in a cup of platinum and brilliants, is the only trimming



The days of stiff hat frames seem to be over, for any one of the hats on this page could be crushed into a corner of one's week-end bag and emerge with no traces of the experience. The hat shown in the sketch is a close fitting turban of soft taupe coloured velvet, cleverly draped, with a big pearl pin at one side as its only trimming



NEW YORK FOLLOWS *the* HORSES *to* PIPING ROCK

THE smartest and most interesting of the outdoor events of the autumn was the sixteenth annual Piping Rock Horse Show held on the grounds of the Piping Rock Club. As in the case of all other social events this year, the proceeds were contributed to charity, in this instance to the American Red Cross for the benefit of French children made destitute by the war. It is proverbial that the sun always shines on race days and horse show days at Piping Rock, and once again the ancient tradition held true. A warm Indian summer sun poured down upon the very smart crowd which had gathered. Most of the feminine members of the Long Island set were present, but many of the men, especially the younger men, whose names have long been associated with the Piping Rock Horse Show, were conspicuous by their absence. The usual club luncheon was served, and so large was the crowd that the tables were placed in the general assembly room and in the corridors. Several club members who had guests took advantage of the mild day and had luncheon served under the trees near the show ring.

The events were interesting, and they demonstrated beyond a doubt that there is no diminution of interest in horses. A number of visiting officers rode and added much to the picturesqueness of the scene, but the heroine of the afternoon was unquestionably little Becky Lanier, who rode in a number of races. Little Miss Lanier, who is not yet twelve years old, came



The Piping Rock Club house, low, rambling, and picturesquely situated, was the Mecca for all motors

Mrs. Ogden L. Mills wore the interesting gown of black velvet over cream chiffon sketched at the left

Miss Ethel Barrymore was the guest of Mrs. William K. Vanderbilt, junior, at Tolstoi's "Redemption"

across the sound from Greenwich with her father's thoroughbred hunters, Down East, Bolling, and Becky, and began by taking both first and second prizes in the class for hunters ridden by boys and girls not over the age of sixteen. Later in the day she rode in competition with British and American Army officers and amateur steeplechase and hunt riders in a stirring contest over the jumps and wrested the blue ribbon from this notable company. As a climax to the glory of the day, she carried off the Meadow Brook Challenge Cup offered by Mrs. Thomas Hitchcock for the best hunter in the show. The riding of this school girl horsewoman was a joy to behold. A slender childish figure, softly waved brown braids bobbing from under her little derby, she sat the big hunters faultlessly and handled them in a manner which was a revelation to many of the experienced horsemen and horsewomen present. Little Miss Lanier, it will be recalled, had a similar triumph, during the late summer at Newport, where she was more fortunate than at the

New York Horse Show last season when she had a nasty fall in one of the early events.

The usual varied types of good-looking conservative clothes were worn by the spectators on this occasion. Little in the way of conspicuous novelty in dress is to be seen this season, but there is no noticeable falling off in the general effect of smartness. Especially noticeable was the number of capes, among which was a particu-

(Continued on page 98)



Mrs. Morgan Belmont's wayward cape of taupe velours lined with navy blue elects to have but one sleeve



The gentleman in white with the round hat is taking his mother, Mrs. George Baker, junior, to the races



Mrs. Cyril Hatch chose a black velvet coat collared with that fur-like fringe which is so popular this season

Miss Evelina Gleaves, daughter of Rear-Admiral Gleaves, Mrs. George E. Kent, Mrs. S. Bryce Wing, and Mrs. William Russell Grace were spectators at one of the feature events of the day



Mrs. S. Bryce Wing (second from the right), who recently returned from Southampton, wore one of the popular wool scarfs of the season with her sports costume of the new bark colour



Bain News Service

Mrs. J. Sergeant Cram motored to the Horse Show with her two sons, Masters Harry and John, and her little daughter, Miss Edith Cram. Mrs. Cram wore an embroidered gown of dark serge

© International Film Service, Inc.



Central News Photo Service

Mrs. Stephen Peabody, junior, was accompanied by her son, Master Stephen Peabody, third, and her shepherd dog, and patriotically drove her own car when she motored over to the Horse Show

SOCIETY ATTENDS THE ANNUAL

PIPING ROCK HORSE SHOW



AN EVENT GIVEN FOR THE

BENEFIT OF THE RED CROSS



© Kadel and Herbert

Mrs. Harry I. Nicholas, Mrs. Joseph E. Davis, and Mrs. Arthur Scott Burden, who had several successful entries, were an interesting group. Mrs. Nicholas wore a sports skirt, sweater, and fur, Mrs. Davis a correct riding outfit, and Mrs. Burden a dark sports suit with a smart hat



© International Film Service, Inc.

Mr. George F. Baker and his granddaughter, Miss Winifred Loew, are shown here with Mr. Loew's saddle pony, Rasuli, who was ridden by Miss Winifred, winning the third prize

© Kadel and Herbert

Miss Ellin Mackay (left) and Miss Katherine Mackay (right) are shown with Mr. R. P. Gray. Miss Katherine Mackay would have been a débutante had it not been for the war

VOGUE POINTS FROM PARIS

Just the Addition of a Girdle, a Waistcoat, an Apron, or a Collar May Make or Mar the Effect of a Whole Costume



The blackest velvet girdle may have a silver lining and tie in a bow at the side front

LOOKING back upon the Paris openings represented by models from the big houses, we have somewhat the impression which one gains in walking through a picture gallery containing exhibits of the most modern painters. The general impression is so varied and so vivid that we have little time for individual detail. Vogue has repeated again and again that the detail in a gown is most important, and since the very beginning of the war, more and more attention has been given to accessories, for it is in the matter of details that the gowns have been made new.

Americans have a tremendous admiration for the type of mind that can and does create, as the French have, through the most terrific bombardments. The French couturiers have concerned themselves with the smallest trifles of beauty and ornamentation. These "trifles" are so delicate, so piquant, and intriguing that it seems worth while to devote an article to them, calling attention to each separate novelty. Each is novel in an entirely different fashion, and each, no matter how insignificant it may seem, is, to say the least, original.

The sketch at the upper left on this page shows an attractive girdle arrangement of black velvet, lined with silver and worn on a black velvet gown. It is really a sash that ends in a large bow at the side front—quite the smartest place to tie one's sash. The newest neck-line and sleeve for evening is shown in the sketch at

the upper right on this page. The sleeve is formed by a panel back which runs over the shoulders to the front. This is lined with a different material in a harmonizing colour; in this case black satin is lined with silver. A low round neck is used at the front, and this is filled in with pale beige batiste, delicately embroidered. Embroidered batiste with a scalloped edge outlines the neck.

Of course, an accessory of dress that admits of infinite variety is the waistcoat or waistcoat blouse. There are many versions of this gar-

ment, and a more useful fashion has not been created in several seasons. The sketch in the middle of this page gives one an excellent idea of the waistcoat blouse and of its effectiveness when worn with a tailored suit. These waistcoats are made up in a number of materials, from the most delicate chiffons to the most durable wool fabrics. The one illustrated is in a heavy metal and satin brocade, combining dull purple and dull gold in a rather elaborate design. The sleeves and back are in dull bronze chiffon. It is worn with a suit of tobacco brown wool material. The fact that

such an elaborate blouse as this is shown with a simple tailored suit of wool is surprising, and one must see the combination in order to appreciate fully the chic effect. The sleeve sketched just below this waistcoat has a most unusual opening at the wrist and shows an undersleeve of delicate material, while the sleeve itself is in satin, velvet, or serge.

At the lower left on this page is sketched a full collar with a narrow surplice fichu effect. It is pale grey net and was shown on an afternoon gown in taupe coloured taffeta. This collar might easily be copied at little expense. A full, frilly, gathered ruffle of net, with a band of the net filling in a low neck-line, gives a most youthful effect and is equally appropriate for a matron or a young girl. A double band at the neck and sleeves is used in the distinctive blouse sketched



A novel panel that makes both back and sleeves is combined with a new neck-line



Every wise suit, this season, appreciates what a waistcoat blouse will do for its appearance



The simplest gown may be "dressed up" with a frilly ruffle and a soft surplice band of fine grey net



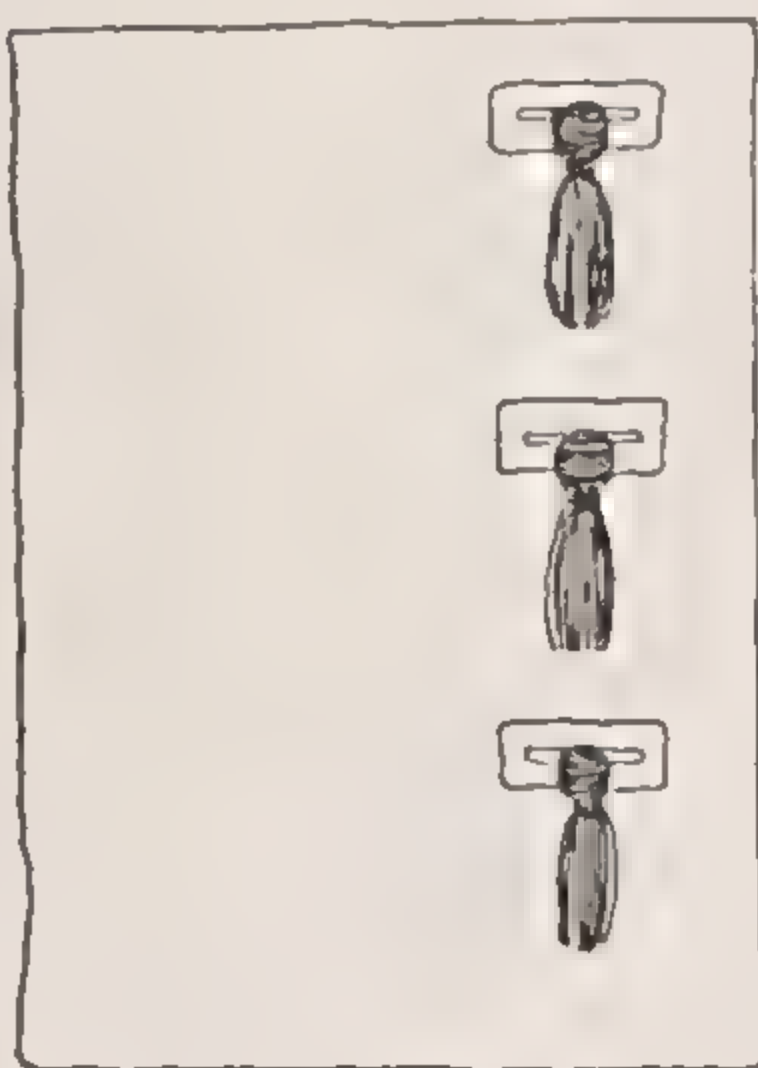
So very distinctive and becoming a sleeve makes one's very fingers feel aristocratic



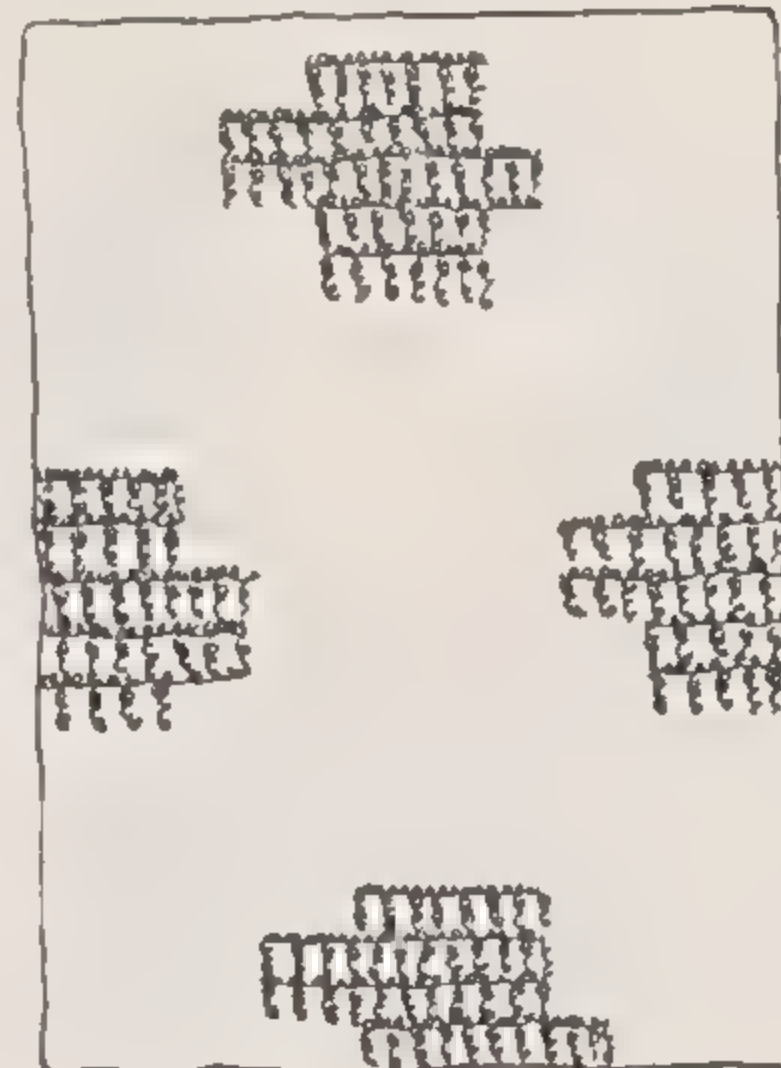
The black satin that makes bands and a quaint front panel on this frock follows a way all its own



Black silk and black wool fringe join forces to make this unusual embroidery



Of course, one's daytime frock would like to be fastened with odd tassel buttons



Narrow steel bead fringe has gone in for embroidery on an afternoon gown

at the lower right on page 48. The blouse is of serge with black satin forming a panel at the front of the bodice and the cuff, and a narrow band of the black satin is used at the neck, above the first line, to correspond to the line on the cuff.

Embroideries offer another field for novelty in detail, and many new designs have been worked out, each with a meaning all its own. "After the Rain," as one bit of embroidery is called, is made up of groups of small crystal beads with faint rainbow tints. The steel bead fringe embroidery shown on a black satin gown and sketched at the lower right on page 48 is of small broken groups of fringe used on a band that borders the hem of an afternoon gown. A combination of silk and wool shown at the lower left on the same page is most effective. Black silk is embroidered into a quaint design based on a fringe of black wool. This is used on a gown of navy blue serge. The tassel buttons sketched in the middle are very unusual and are useful as well as ornamental. On a smart one-piece dress of navy blue gabardine they fasten the dress from shoulder to hem. They are made of fine black silk cords and slip through narrow buttonholes which are beautifully Frenched.

TO TOP ONE'S FROCK

In the sketch at the top on this page is shown a high collar on a vest worn with a coat-dress of brown duvetyn. The duvetyn collar drapes softly about the neck and fastens at the back. It is outlined at the bottom with pale beige angora, and embroidery in this angora is used across the front. This is a practical detail that might well take the place of fur in certain climates. Another high collar is sketched at the upper left on this page. A "front," speaking in simple old-fashioned terms, is of white batiste run with embroidery in fine silver and gold threads; this is used in an afternoon gown in black satin. The unusual line of the bodice at the waist is cleverly handled, and the knot conceals the fastening hooks. The high collar, fastening in front, is new, as is the open slit in the front of the "waistcoat front." Collars are interesting not only on one-piece dresses, but on coats and suits, as well. At the upper right on this page is sketched a high fur collar which runs into a deep patch in the back. The patch is fastened to the coat, while a hood-like drapery softens the line. This is extremely effective on a coat of golden tan velours.

When the young debutante looks for an eve-



The old-fashioned "front" has recently acquired some modern additions and a great deal of charm



This soft angora-edged collar has climbed to the heights of fashion

(Below) As you see, two neck-lines may make an evening gown doubly attractive



(Below) It is but recently that waistcoats and aprons have become so compatible and angora trimming is largely responsible



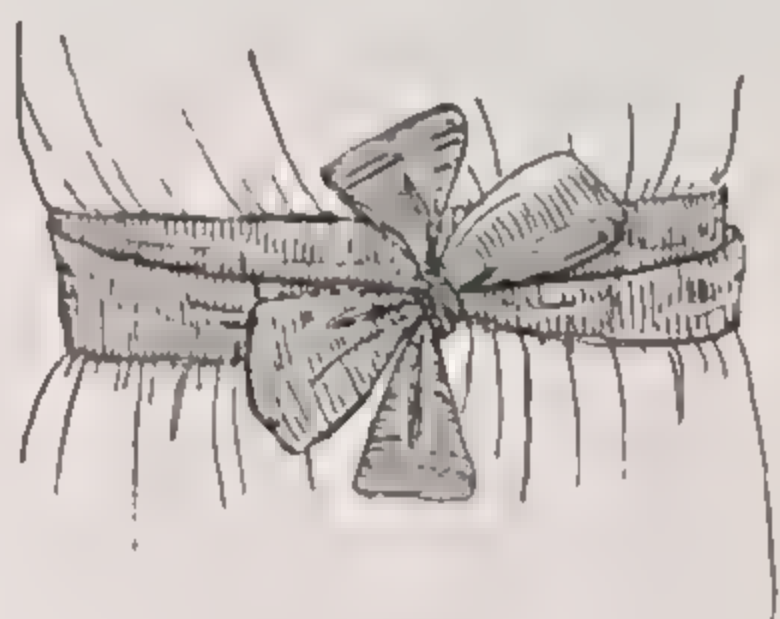
This interesting collar devotes most of its attention to the back of the coat it accompanies

simple dress with equal success.

A variety of new girdles are shown at the bottom of this page. The sketch at the left shows a girdle made of two narrow strips of ribbon, gold and silver, or of two contrasting colours. A small bouquet of hand-made flowers in coloured silks with gold and silver leaves trims this girdle which is charming for an evening gown of a sheer material such as chiffon.

THE NEWEST WAYS OF GIRDLES

In the sketch next it, a narrow girdle on an apricot coloured chiffon dress is made of apricot coloured grosgrain ribbon wound about the waist and tied in a small bow in the front. The sketch at the extreme right shows a narrow belt of black silk braid which is used on a blue serge one-piece dress. It hangs loosely on a low line across the back, then runs straight around the waist and ties in a bow at the front. The sketch next it and to the left shows a new and charming use of white angora on black satin. Black satin buttons are outlined with the angora and a three quarter sleeve is finished with a short fringe of this soft becoming wool. The belt on this dress is of black and white patches made by patches of white embroidered in the angora on black satin in a novel and unusually attractive way. If there is any one detail which determines a gown's effectiveness, that detail is the girdle.



Apricot ribbon winds itself delightfully around an apricot chiffon frock

(Left) Two ribbons and a bouquet of flowers make a charming narrow girdle



Here is one more pleasant combination of black satin and white angora



(Right) This black braid belt follows a circuitous route on a serge frock



Rachrach Studio

M R S . W . S C O T T C A M E R O N

Mrs. W. Scott Cameron, who, before her marriage, was Miss Rosalie W. de Goicouria, is the wife of Captain W. Scott Cameron and the sister of Mrs. August Belmont, junior. Captain Cameron, who has recently returned

from France, expects to be stationed, temporarily, at Camp Grant, Rockford, Illinois. Mrs. Cameron and her daughter, Miss Rhoda Cameron, spent last summer at their home, "The Moorings," at Southampton, Long Island

H O E I N G F O R D E M O C R A C Y

WONT YOU FARM BY PROXY?

The Woman's Land Army is making a canvass for members. If you don't belong, won't you support the woman who goes into the fields?

Subscribing Membership.....\$ 1.00

Sustaining Membership.....\$ 5.00

Scholarship at an Agricultural

College\$200.00

If you can speak, won't you write and offer your services to the Publicity Department?

*Woman's Land Army Head Office,
19 West 44th St., New York City*



Brown Brothers

Tractors are no novelty in the life of the Vassar undergraduate now that the college has decided to keep the home fields earning through the summer months

FROM the days of Mary Lyon onward, the American College woman has always been proving something to somebody. To begin with, there was the dispute concerning itself with her brain, which weighed less than a man's; this year it has been her biceps that measure less. But whether with Greek roots or a hay fork, the college woman has had the best of the argument every time, largely because the thing that makes a human being a success can't be measured either in ounces or inches, and, when you do succeed in isolating it, it doesn't turn out to be a product of sex at all.

The food problem of America, which is to say the food problem of the Allies, has always been in the hands of women—women who cook, women who direct their servants as to what to cook. But this year another class of women took a hand in the greatest of all games. They were young women who hadn't homes of their own, fifteen thousand of them under the leadership of the Woman's Land Army of America. And of these chosen battalions of the soil, sixty per cent. were college women, graduates or members of the student body, women in the main who were as unused to manual labour as Queen Victoria was to short skirts.

"Yes, fifteen thousand," said the Secretary of the Woman's Land Army in her office at 19 West 44th Street, New York. "One thousand in New



Walsn

It may not result in War Crosses, or even a corporal's stripes, this routing the Kaiser on the tomato salient, but Vassar did it just the same, right through the hottest days of August

York State, divided into forty units, one thousand in California doing fruit picking and irrigating, and now, the latest achievement, a unit of girls from Winthrop College, North Carolina, to pick cotton." Think of it, madame—the Old South of the languid fan and the gallant colonel, the mint julep and the toasted belle—in overalls! "There were forty-one women's colleges co-operating with us," the Secretary went on. "Some of them, like Vassar, farmed their own land under their own supervision; others lent their students for our farm

units, as Barnard did at Bedford. Our Bedford camp had one hundred and sixty girls in it; each one was taught in the home garden first and tested as to physical fitness, then put into the regular unit and hired out for a radius of twenty-five miles. Even if we did fight with hay forks, we were a real military camp. We had Army rising hours. And ten dogs."

(Continued on page 88)



The Wellesley Land Army Training Camp was laid out by officers of the U.S. Marines, but the capable ladies in the picture dug trenches and foundations and did all the carpentry work for a unit of thirty

PHONOGRAPHS *and* RECORDS ENLIST *for* OVERSEAS

FIGHT THE KAISER ON YOUR PHONOGRAPH

The Phonograph Records Recruiting Corps at 21 East 40th St., New York City, wants phonographs that aren't needed at home. It also wants records that aren't engaged in essential industry. And it wants needles in unlimited quantities. Every one who contributes ten large-sized records may have Geraldine Farrar's autograph on one of their own.

Music has a definite work to do in this war. Your records will help to do that work. Or they'll be slackers. Give all you can. And if there is no branch of the Recruiting Corps in your neighbourhood—go out and organize one.

IT was rather a small hospital and rather far off the line of march of any patriotic organization. Nobody came to give concerts—no well-wishful amateur, no game little East Side vaudevillian with a big hat for her sole prop, let alone any one whose name has ever had a white-lighted sign all to its electric self. Only one thing ever happened, and that happened at intervals of a week—the regimental band concert.

There weren't very many convalescents, but they were such an ill-assorted crowd that there seemed more of them than there were—a Greek, two or three Italians, a negro or so, farm lads with various degrees of Western slang and Southern drawl, and two college men.

THE QUEEREST DREARIEST NIGHTS

"At night they sit and stare into the fire," wrote the little nurse who tried so hard to mother them. "They never had much in common, and they're all talked out. The band concert fills one night. But the rest are the queerest dreariest nights I ever put in. I don't seem able to rouse them."

But one day somebody sent a phonograph. It wasn't a new instrument; it never had been a very good one. But it seemed to know everything from the repertoires of the chief stars at the Metropolitan to the sentiments of the raucous youth who aimed to get the other pup, the man who woke the bugler up, and spent the rest of his life in bed.



Press Illustrating Service

When home is just the worst end of a Y. M. C. A. Hut, it needs a good many of those jolly patriotic records to keep a man realizing what a noble thing he's doing in making the world "a better 'ole"

"Noisy?" said the little nurse. "It never stops until they're all tucked in and their temperatures taken. And it begins with the earliest riser. But it spreads the good cheer of band concert night over the whole week. Music is the only thing they ever had in common, and now they've all of it they want. God bless the phonograph, I say—but heaven send a new batch of records!"

It was incidents like this that started the crusade of the Phonograph Records Recruiting Corps, whose head office is at 21 East 40th Street, New York City, and whose aim is a round million records for the soldiers; the first recruiting week for slacker records and phonographs began on October twenty-sixth.

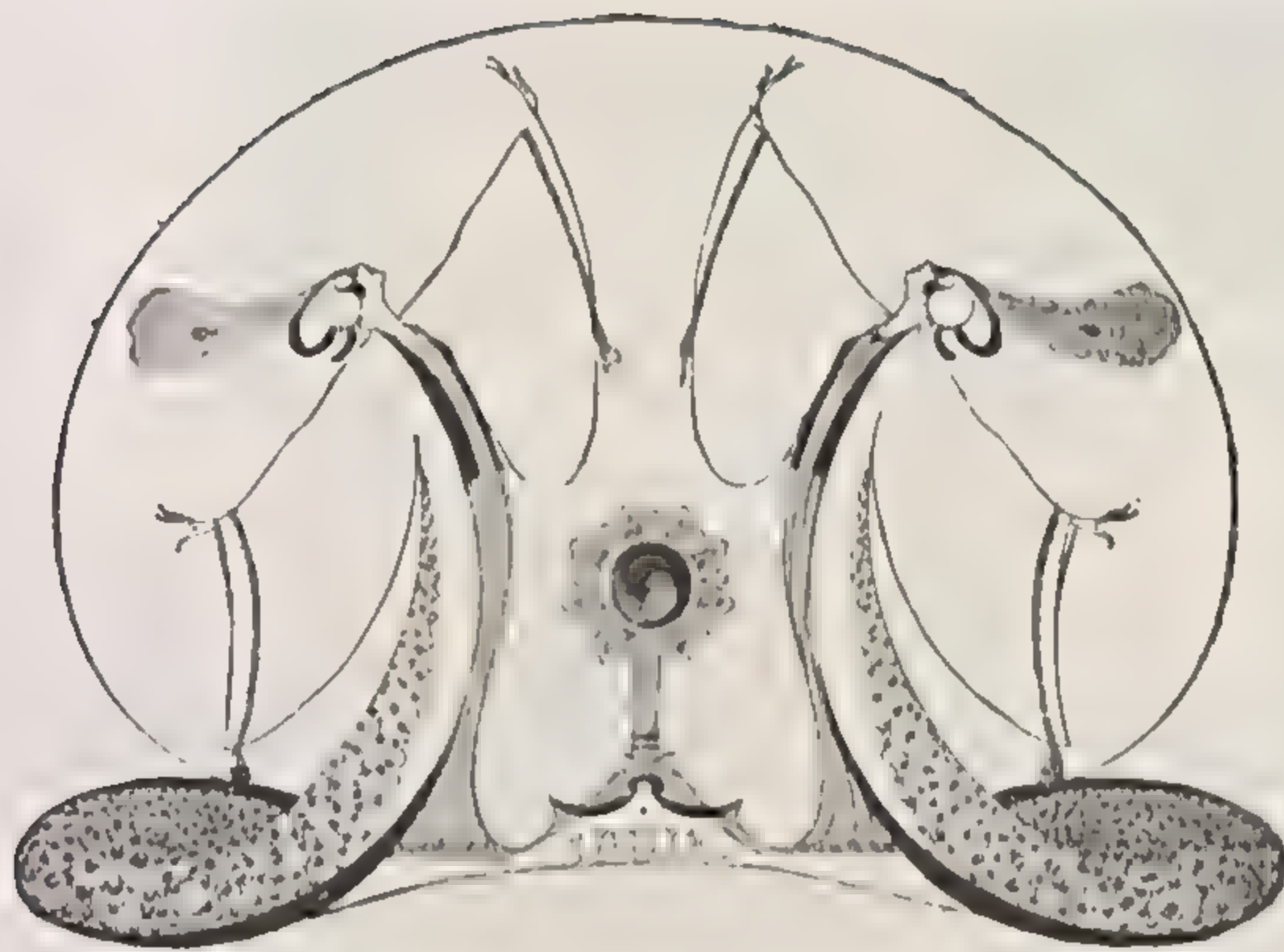
There's an impressive list of National Committee members, running down through the alphabet from Frances Alda, Margaret Anglin, and Enrico Caruso to Schumann-Heink, Lieutenant John Philip Sousa, Julian Street, and Ida Tarbell. That it represents a fairly wide range of humanity may be judged from the fact that Mrs. Carrie Chapman Catt sits side by side with James Montgomery Flagg, and Mrs. George Jay Gould and Samuel Gompers share the very same type.

When you come to think of it, the phonograph itself is both an aristocrat and a democrat, just like the Army. And in all sorts of homes there
(Continued on page 84)



Central News Agency

Wouldn't you like your records to enlist in this overseas corps? There isn't a well man in the picture, but—thanks to the moment's music—there isn't an unhappy man either



The sketches on this page are by John Barbour and are from his designs for the Review at the Palais Royal called "The Spice of Life"

SEEN on the STAGE

WHENEVER a great master of one medium of art feels impelled to express himself through another medium with which he is comparatively unfamiliar, the result, though seldom completely satisfactory, is nearly always interesting and is often strikingly original. Michelangelo was primarily a sculptor, secondarily a painter; and only rarely did he turn his hand to architecture. When he was called upon to disentangle the confusion into which the pattern for St. Peter's had become involved, he did not succeed in working out the problem to a logical conclusion; but, obeying an heroic impulse, he crowned an architectural monstrosity with that incomparable dome which is one of the glories of the world.

A great man who is also a great artist within his chosen and accustomed sphere may bring to the practice of an unfamiliar craft a freshness of spirit that is rendered more acute because, for once, he is working as an amateur and not as a professional. Who is there who would not wish to read that fabled century of sonnets which Raphael is reputed to have written for his lady? And is there a picture in all Florence that we would not gladly give for a sight of that lost drawing of an angel which Dante tells us that he was engaged upon one day when he was interrupted by the intrusion of certain people of importance? Doubtless Raphael was not another Petrarch, nor could Dante be regarded as a second Giotto; but these labours of their love must cer-

A Russian Drama, by Tolstoi, Stands Out Among a Wide Variety of New Plays

By CLAYTON HAMILTON



Arnold Genthe

Jane Cowl has forgotten all the tears she shed in "Lilac Time" and is appearing in "Information, Please!", a comedy written by herself and Jane Murfin. Miss Cowl has proved forever that she can weep and now, to the surprise of her admirers, perhaps, she is giving a sprightly interpretation of Lady Betty Desmond, a perverse and madcap heroine

tainly have been irradiated with the very essence of their souls.

Count Leo Tolstoi, before making his noble but regrettable decision to renounce the practice of creative literature in order to immerse his mind in religious meditation, had established an impregnable reputation as one of the greatest novelists that ever lived. On the other hand, he had had no training whatsoever as a dramatist. In the first place, he had never been a theatre-going man, nor even a closet-student of the masterpieces of dramatic literature; and, in the second place, when Tolstoi's career was at its prime, the modern Russian drama had not yet emerged, and the Russian theatre, which is now so well equipped, was in its infancy. Yet, late in his life, this great writer felt a strong impulsion to express himself in the dramatic form; and, regardless of his lack of training in an unaccustomed craft, he wrote two or three plays, of which the most interesting is, perhaps, "The Living Corpse."

"The Living Corpse" was written in 1902, when Count Tolstoi was seventy-four years old. He did not live to complete the final revision of the text that he had intended; but a full manuscript was found among his papers after his death, and the piece was soon accorded a posthumous production. It has been famous on the continent of Europe for a decade and a half; and, in past years, it has been acted in New York both in German and in Yiddish. The first American production in the English language has lately been



safe for democracy, we have not yet succeeded in making our own metropolis safe for art.

"REDEMPTION"

In order to point the way to the Plymouth Theatre, it is necessary to announce that Mr. Hopkins has changed the title of "The Living Corpse." From the merely commercial point of view, it seems rather ill-advised to sacrifice the advertising value of an unforgettable title that has been familiar to all cultivated people for a decade and a half; but doubtless some wiseacre of Broadway warned Mr. Hopkins that the theatre-going public of New York was not composed of cultivated people, and that admirers of Mr. Barrymore who had never heard of Count Tolstoi might be scared away from the box-office by a title that contained so gruesome a word as "corpse." At any rate, it is certainly a pity that this famous work should be announced with so inept a title as "Redemption." But let us endeavour to overlook this minor point of irritation, and turn our attention to a study of the play itself.

The first important point to be observed is that the structure of "The Living Corpse" is utterly unconventional. It would appear that Count Tolstoi, at the outset of the twentieth century, was either ignorant or scornful of the trend which the dramaturgic art had taken throughout the three preceding generations. It was Eugène Scribe, in the decade of the eighteen thirties, who initiated the nineteenth century formula of "the well-made play." This pattern was improved, in the succeeding generation, by Alexandre Dumas *filis*; and, in the decade of the eighteen nineties, it was improved still further by Sir Arthur Pinero. Scribe, also, was the teacher of Tolstoi's contemporary, Henrik Ibsen; and Ibsen is not only the greatest modern dramatist, but also the most representative

One of the excellent things about "The Saving Grace" is Laura Hope Crews' interpretation of "Mrs. Corbett," the leading feminine character



Abbe

Mary Nash, who starred in "I. O. U," a stage version of the scenario, "The Cheat," overcame with skill all the difficulties of a strenuous rôle

launched by Arthur Hopkins; and this production affords a welcome opportunity for studying this interesting play.

AN EXCELLENT PRODUCTION

It should be said at once that the current exhibition at the Plymouth Theatre is worthy of extraordinary commendation. The acting, in the main, is excellent, though one or two of the parts have been unfortunately cast. The actress who plays the gypsy girl, for instance, is lacking in fire and fervour, and lacks even more the needed note of absolute sincerity. The leading part is beautifully played by John Barrymore. His performance is less impassioned than that of the very able German actor, Rudolph Christians; it is more quietly conceived and delicately rendered. In its own way, Mr. Barrymore's performance is a masterpiece. Assuredly it adds a sprig of laurel to what is rapidly becoming one of the most impressive careers on the American stage. The settings, which have been designed by Robert Edmond Jones, are beautifully simple, and delicately decorative in line and colour. The lighting of the stage is very lovely; and Mr. Hopkins has once again revealed his rare eye for composition in the groupings of the actors. An exquisite accompaniment of Russian music is provided by an orchestra under the direction of Maurice Nitke; and the chants of the gypsies are magnificently rendered.

Count Leo Tolstoi is not on trial at the Plymouth Theatre. Neither is Mr. Barrymore, nor Mr. Jones, nor Mr. Hopkins. These artists have undertaken a great work and done it well. But the theatre-going public of New York is now on trial. If our public permits this fine production to languish for lack of patronage, an unwelcome conclusion will be indicated that, though we may succeed as a nation in making the world





Charlotte Fairchild

Nobody could be very much surprised to see John Barrymore scoring a great personal triumph in "Redemption," the first English version of Tolstoi's drama, "The Living Corpse"

playwright of the nineteenth century. He taught, by his example, a very high regard for strictness of technique. No other plays of any period are so tightly and so carefully constructed as those of the great Norwegian dramatist. Every line is made to answer to every other line; and to delete a single speech or bit of "business" might lead to an unravelling of the entire pattern.

Tolstoi was either ignorant of Ibsen or unimpressed by his labourious example. No effort has been made to pattern "The Living Corpse" in three acts or in four, with every moment revealing a logical relation to every other moment. Instead, the story is unfolded in a sequence of eleven episodes. Only two of these episodes happen in the same place, so that ten different stage-settings are required; and the author handles the category of time as freely as he handles the category of place. Undoubtedly this narrative method was employed because it seemed most natural to the mind of a novelist. He imagined his story in chapters, not in acts; and he set it forth in the form and order in which it had revealed itself to his imagination.

It may seriously be doubted that Count Tolstoi was conscious of the fact that his technical method more nearly resembled that of Shakespeare than that of the best playwrights of the nineteenth century. Shakespeare's frequent changes of time and place, his free and easy habit of constructing a play in an uncounted sequence of scenes, were practically suited to the exigencies of the inner and outer stage for which his plays were fashioned; but assuredly the Russian novelist was not attempting to plan a piece for the Elizabethan theatre. Neither could he have foreseen, in 1902, that the subsequent invention of many stage appliances to make possible a more rapid shifting of scenery in the



Gardner

In the romantic drama, "Forever After," Alice Brady is choosing a charming way of proving that a long training in motion pictures may make one an even better actress forever after



Charlotte Fairchild

Margaret Lawrence, who in private life is Mrs. Orson Munn, has returned to the stage in the entertaining comedy, "Tea for Three," and is playing for the benefit of war charities

modern theatre would soon render "The Living Corpse" more stageworthy than it was at the moment when it was composed. Many Russian plays at present are constructed in a sequence of from half a dozen to a dozen scenes; but this fact does not result so much from the example set by Count Tolstoi as from the simplification of scenery that has taken place within the last ten years.

The novelistic method of "The Living Corpse" is interesting from the outset because of its originality; and, as the play progresses, the spectator gradually realizes that the construction is not nearly so haphazard as it seems. The piece, in fact, is built like a huge pyramid. In the early episodes, the foundation is laid out upon a broad and ample base. Then, little by little, the superstructure is reared up, growing always narrower and sharper at the same time that it is growing higher, until at last the whole thing culminates in an acute point of dramatic agony.

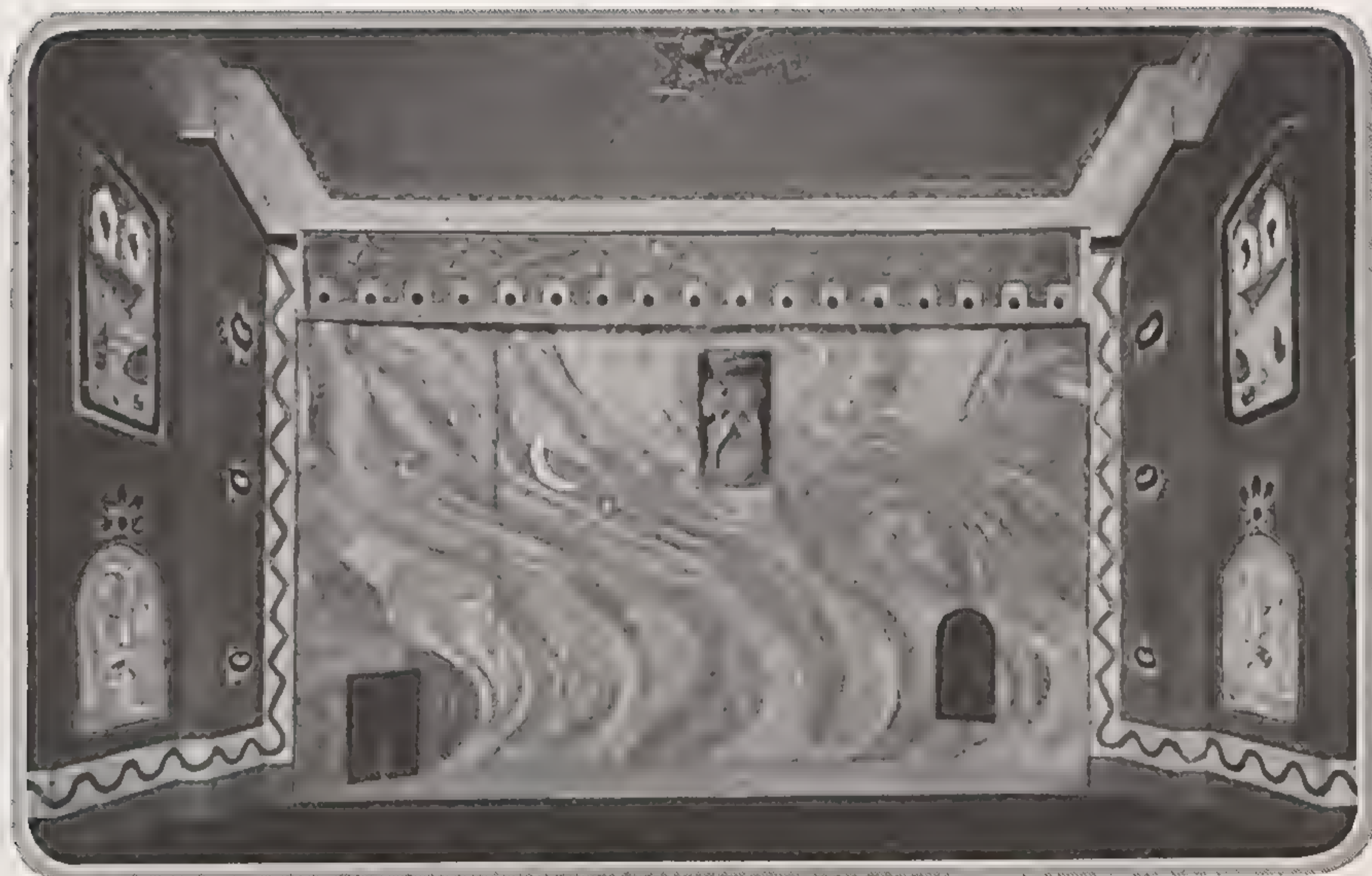
The subject-matter of "The Living Corpse" is no less unconventional than the technical method. It was as long ago as 1893 that Ferdinand Brunetiere made his famous empirical announcement that the essence of the drama was an assertion of the human will and that the most dramatic scenes were those in which opposing human wills were shown in conflict. Yet the hero of "The Living Corpse" may almost be described as a man without a will. He drifts through life along the line of least resistance, and never asserts himself at all. Any practical playwright of the eighteen nineties would certainly have judged that the subject-matter of "The Living Corpse" was hopelessly undramatic; yet the undeniable fact remains that the play is intensely interesting in the theatre.

The story of the piece is so well known that a brief summary (Continued on page 100)



Baron de Meyer

In "Sleeping Partners," translated from the French of Sacha Guitry, Irene Bordoni displays the fine acting demanded by a play which is so nimbly and exquisitely gay that it brings the pre-war atmosphere of Paris to New York



Stravinsky's ballet, "Petrushka," first given in New York by the Diaghileff forces and now revived under the direction of Adolf Bolm, revolves against a brilliant John Wenger background

The METROPOLITAN CONCENTRATES on its SCENERY

Modern Stage Decoration Is Effectively Represented by
The Work of Boris Anisfeld, Joseph Urban, and John Wenger

By PITTS SANBORN



In the first act of "Oberon," the curtain rises on Titania's bower as pictured by Josef Urban with gigantic flowers and bees to make the fairies seem smaller. The Moorish-domed city to the left shows another setting in the same act



IT may be that the season of 1918-19 will mark final adhesion by the Metropolitan Opera House of New York, long hesitant, long doubting, to the liberal doctrine of modern stage decoration. It may be that from now on the oldest, and sometimes it has seemed the most relentlessly conventionalized, of our lyric theatres will swing into the place of artistic leadership to which its wealth and its potentialities clearly point the way. I admit I am speaking optimistically and my optimism is based on the fact that on the list of scene painters in its prospectus for the coming season I find the name of Boris Anisfeld. But optimism is an objectionable condition only when it substitutes a hope or a theory for a fact. Boris Anisfeld is not the entire prospectus for the coming Metropolitan season, but as far as he goes he is an unmistakably substantial and important fact.

Boris Anisfeld, for any who may not know, is really the first and chief of the great Russian scene painters, of whom Léon Bakst is the most familiar to the American public. Like Bakst he did scenery and costumes for the Diaghileff company, which upset the scenic smugness and incompetence of half the world and imposed its irresistible example on a host of dismayed capitulating theatre managers. He is not new to the

Metropolitan. The scenery and costumes of its "Boris Godounoff" production are his. But that whole outfit was bought in its entirety from the production of the opera first used in Paris. Now the Metropolitan assumes the initiative of ordering from Anisfeld, come lately to reside in New York, new scenery and costumes for its production of "La Reine Fiammette," an opera by Xavier Leroux that Mary Garden and Jean Perier created early in the century, at the Paris Opéra Comique. This overt act of a reluctant management may be the final opening of the door on a world of scenic magic and delight.

In the Italian mediævalism of "La Reine Fiammette"—unwise little queen of an imaginary kingdom, entrapped in a mesh of cruel intrigue through her fatal love for a young monk—Anisfeld may be expected to rival the splendour of his settings for "Boris Godounoff." But the Metropolitan officially seems to regard "Oberon" as its great spectacular production of the year, and the scenery for that it has entrusted to Joseph Urban. No scene painter is quite so well known nowadays to the American public as Urban, and the esteem he enjoys is justified. The first official act of recognition on

the part of the Metropolitan management that a new art of stage decoration exists, came when last year it ordered scenery for its productions of "Faust," "St. Elisabeth," and "The Prophet," from Urban, thus in one stroke of triple boldness raising its new scenic standard to that of the Ziegfeld Follies. As far as praise from press and public may have value, the Metropolitan can never have regretted its rashness. Now "Oberon," with all its elaborate machinery and

(Continued on page 94)



Boris Anisfeld, first and greatest of Russian scene painters and creator of the "Boris Godounoff" sets, creates this mediæval castle garden for "La Reine Fiammette"

KEEPING UP THE MORALE OF FRENCH LINGERIE



The Parisienne knows that ugly lingerie won't help win the war, so she wisely wears a puff of rose silk voile and filet lace in the form of a combination

Some Bits of Silk and Lace

That Show That the Parisienne,

Although at War, Is Still the

Same Parisienne at Heart



It's one's duty to be cheerful in wartime, and nothing helps more than a filmy foundation trimmed with tulle, feather-stitched, and most amusingly short



What could be more delightfully sentimental than his name embroidered in brilliants on one's garter?

"FRIVOLOUS— this lingerie, Mademoiselle?

But what would you? Of a certainty, even in war-time one must be dainty. Daintiness—it is a quality of which the Germans have never been accused. Perhaps, had this not been so, things would have been otherwise.

But with the French

it is different. Garments soft and feminine—they are dear to our hearts. When we are no longer feminine, when there is no more of lace and frills and loveliness, then indeed the world will be a sad place.

"And there is nothing more truly feminine than charming lingerie, Mademoiselle. It is well enough to be simple, to be practical, to be even severe in one's frock, in times like these, even as we must appear to be calm and quiet and reserved ourselves. But underneath, Mademoiselle, if one is a woman, one has emotions. And

under one's frock, one has something that is soft and fluffy. It is not for the kind of woman who wears ugly lingerie that a man fights.

"The night-gown? It is a little fragile, a little extravagant, perhaps? Mademoiselle forgets the alarms that occur so frequently at night—the trip to the cellar—the meetings with one's friends, one's neighbours. It is dark, to be sure, in the cellar, but there is always a little light and, under one's wrap, one would not appear—what do you say?—frumpy, like an old-maid in

a comic paper. And this nightgown, is it not delightful? Is it not charmingly soft, charmingly becoming? It is of chiffon the colour of wood violets with bands of tulle over the shoulders. And the combinations are no less enchanting. It is as if all the daintiness, the femininity that we must repress in our dresses these days had been poured into the silk and the lace that make our lingerie.

"The corset is truly a war-time model, it is so light, so supple, so comfortable, yet its lines are so good under a well-fitting frock. In these days one must have freedom of movement, as never before, but we will not help the war by sacrificing our figures.

"There is a charming sentiment expressed in the garters. If one's husband is at the front, one can not wear his name engraved on a large pin, as do the *bourgeois*, can one, Mademoiselle? But on the garter, where the world may not see—is it not delightful to have his name embroidered there in brilliants?

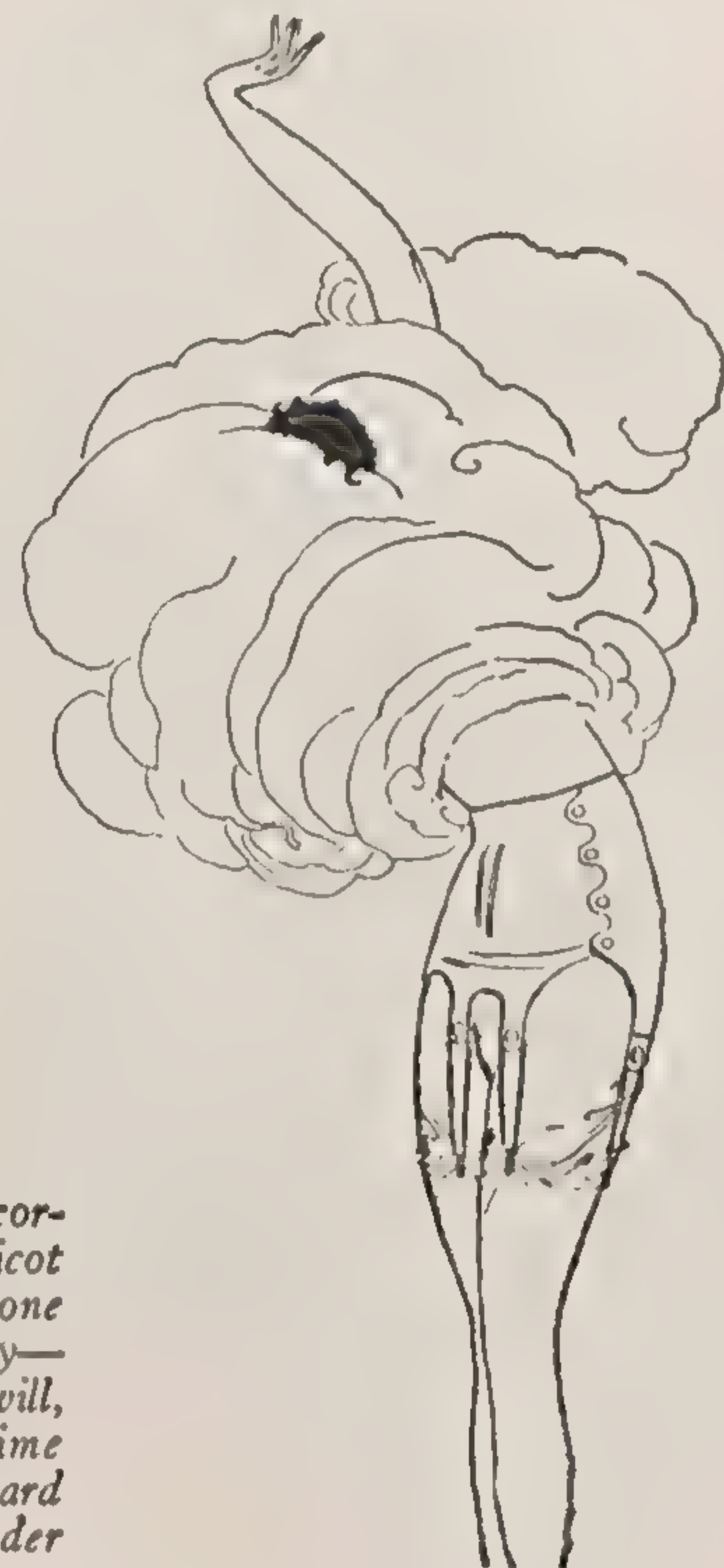
"Mademoiselle does not think the Americans will approve of these models, so fragile and so charming? Perhaps not. After all, if one is an American, one can not still be—French."



When one is called into all the publicity of a cellar during an air raid, quite naturally one likes to be prepared in a violet chiffon nightgown that may well make one's neighbours pale with jealousy



Only French ingenuity could borrow the clown's "pantaloon" and turn it into an engaging combination made of lemon colour crêpe de Chine and trimmed with black ribbon



It's a war-time corset, this silk tricot affair. It allows one to work—or play—as hard as one will, but at the same time it gives due regard to one's figure, under one's slim new gown



VOGUE'S CHRISTMAS SUGGESTIONS

VOGUE, as you will see in the following pages, has taken the one sure way of arranging that you do your Christmas shopping early—it has done it for you. That is, it has done all the difficult part, which means going about in shops and making selections; the only thing that you need to do is to decide what you want and follow the directions below.

When you look at the service flags that hang over the shop doors, and over the post office doors, and in the express offices, you realize that they mean a tremendous shortage of employees. The same thing is true of the railroads, and, in addition to that, the Government wants to keep the railroads as free as possible for the transportation of Army materials—and all these things are reasons for shopping early.

But there is another word beside "early" that the Government asks us to remember in connection with our Christmas shopping, and that word is "useful." If you are going to give any presents, you will want to give useful ones, for patriotic pockets have been almost emptied lately, and "useful" is no longer a term of reproach for a Christmas

present. All signs fail, of course, when it comes to the pile of gifts of which the baby's stocking is the nucleus, but for all grown-ups Vogue has shopped with the practical in mind.

TWELVE PAGES OF GIFTS

In a special page of gifts for the Army and Navy, the Shopping Service offers you the most helpful suggestions that its experience has been

IMPORTANT NOTICE

THE patriotic gift this year is the useful gift. Futilities have no place in the world to-day. Therefore Vogue, in its Christmas gifts sections, will show only those articles which can stand the tests of value and utility.

Order these gifts by number. Full instructions for ordering are given on this page. Order your gifts at once. The Government wants all Christmas shopping over at the earliest possible date in order to clear the lines of transportation for war-time essentials. By the closest cooperation with the shops we have arranged to have a definite supply held for our readers, but naturally this offer will hold good for only a limited time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt.

able to gather, and, as many of the gifts are under three pounds in weight, they may be sent overseas to the men in active service in France.

In fact, in these twelve pages of gifts Vogue rather prides itself on having run the gamut—or as much of a gamut as one can run in war times—of gifts for every one. This is a Christmas when every one is busy with war work and too much absorbed in varied activities to give much time or thought to the selection of Christmas gifts. Vogue would be glad to feel that it had been the means of releasing all its subscribers for Red Cross work by making for them that intelligent canvass of the shops which means the spending of so many hours of valuable time.

Do not put off till to-morrow what you can order to-day. The Shopping Service is ready, the shops are ready, and it won't take more than an hour or two, at the most, spent at your desk to set them both to cooperating with you in rounding up all slacker presents that haven't already enlisted in the great Early Christmas Shopping Drive.

Before you order your gifts, please read the directions below.



Vogue will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in Vogue, give the date of the issue, the number of the page, and the order number of the article, if it has one.

How to order. Write to the Shopping Service, stating what you want (See Model Letter) and enclose cheque or money order to pay for the desired articles, or postage stamps for articles costing less than \$1. *There are no charge accounts in the Shopping Service.*

Second Choice. Possible disappointment and delay may be avoided if your second choice is stated as indicated in the Model Letter above. The first choice will always be purchased unless the stock is exhausted by previous sales.

Letters of inquiry should enclose a stamped self-addressed envelope for our reply. We will do our utmost, but can not guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

November 20th, 1918.

Vogue Shopping Service,
19 West 44th Street, New York.

Enclosed is my cheque* for twenty-two dollars and fifty cents, for which please send by express collect, the following articles to

Mrs. Henry J. White,
Old Gate Farm,
Barre, Mass.

No. 202—Silver brooch, November 15 Vogue, page 64. \$7.50.

No. 171—Georgette crêpe blouse, November 15 Vogue, page 61. \$13.75.

My Second Choice**

If, after making every effort to secure my first choice, Vogue finds it impossible to do so, please purchase the following second choices:

No. 200—Envelope purse, November 15 Vogue, page 64. \$7.50.

No. 174—Tricolette Waistcoat, November 15 Vogue, page 61, \$15.

Very truly yours,
Margaret White.

*Or draft or Money Order.

**This is not necessary, though desirable. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.



No charge Accounts. Articles purchased through the Vogue Shopping Service can not be charged to your personal account in the shop from which they are bought. Neither can articles be sent C.O.D. by that shop in any circumstances.

Any money in excess of the cost of gifts will be returned promptly by the Vogue Shopping Service.

No Articles on Approval. Vogue can not break the rule of the shops that no goods be sent on approval during the holiday season.

No Samples. During December, Vogue can not send samples of materials.

Deliveries. All articles will be sent express collect unless otherwise requested. Small articles can be sent by mail, and postage should be enclosed with order and the excess, if any, will be returned to you.

Advertised Articles. If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

VOGUE SHOPPING SERVICE

Nineteen West Forty-Fourth Street New York City



NOTE: ORDER YOUR GIFTS
BY NUMBER. FOR DIREC-
TIONS SEE PAGE 58



The proud and grown-up moment in a young girl's life when she has her first suit involves also the question of furs. This straight taupe nutria scarf and muff to match are especially suitable. (150a) Scarf, \$35; (150b) muff, \$25

Scarfs have a way this winter of changing themselves into fur collars with the help of a fur button. This scarf of Hudson seal is 45 in. long and is lined with brown crêpe meteor. When it is worn as shown above, the upper edge rolls over and fastens down with snappers so that the scarf forms a fur lined collar. (152) The veil has a silk scroll embroidery; in navy blue, black, and brown, \$7.95 a yard; (151) scarf, \$100; (151b) muff, \$35



Black lynx is a becoming fur with a luxurious and distinguished air. The set shown in the sketch is made from an excellent quality of silky fur; the scarf consists of a single skin, with a head and tail. (154) Shown with this set is one of the new veils which has a widely spaced design in velvet, and may be had in brown, black, and taupe; veil, 75 cents a yard; (153a) black lynx scarf, \$55; (153b) round muff to match, \$45

A PAGE OF FURS OF HIGH QUALITY

FROM THOROUGHLY RELIABLE HOUSES

GIFTS FOR WOMEN OF ALL AGES

AND OF WIDELY VARYING TYPES



Silvered kit fox has a taupe shade that appeals to the fastidious woman. The scarf shown in the sketch above consists of a single animal skin with a head and tail, and the muff matches it. (156) The veil is a hexagonal mesh with rows of graduated velvet dots; in navy blue, black, taupe, prune, and beige, \$1.95 a yard; (155a) scarf, \$28; (155b) muff, \$45

(157) Baum marten has a rich, brown tone that is very lovely. This smart scarf consists of a single skin with the head and tail; \$40

(158) Fisher is a very wise selection as it is becoming to most skins. This scarf is made of a single skin with the head and tail; \$100



HERE ARE BECOMING BLOUSES

FOR EVERY TYPE OF WOMAN

PRACTICAL BUT LOVELY GIFTS

FOR THE WARTIME CHRISTMAS



(160) The round neck makes a point of being becoming on this Georgette crêpe blouse with collar and cuffs of wash satin trimmed with a pleated ruffle of the crêpe. White, flesh colour, navy blue, brown, or bisque; \$9.75

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 58



(159) For an older woman a black blouse is almost indispensable. A particularly charming one is this of Georgette crêpe embroidered in black silk with small squares of dull black beads; \$5.95



(162) When one takes off one's suit coat, life will be much more interesting if one wears a blouse of white Georgette crêpe embroidered on the narrow yoke with steel beading and blue silk. Also in flesh with blue embroidery and steel beads, and in bisque with rose embroidery; \$5.95



(163) Suitable for an older woman is this blouse of Georgette crêpe with a wide panel of silk embroidery at the front. The double collar and the cuffs are finished with piping of satin and tiny satin buttons; navy blue, bisque colour, or flesh colour; \$8.95



(161) Since the hand-made gift is always particularly welcome, the young woman is sure to appreciate this batiste blouse of fine quality with hemstitched collar and cuffs and daintily fastened with small pearl buttons; \$5.25



(164) An effective peplum model in two tones of Georgette crêpe is beaded and has a wide sash tied at the side. Navy blue with bisque sleeves, brown with bisque, and black with white; \$13.75

(Left) (165) An exquisite hand-made surplice blouse of Georgette crêpe has a pleated frill on a softly rolling collar which is hemstitched on by hand; in flesh or white; \$23.50



(167) In her sweater of heather mixture alpaca wool, all she needs is a background of leaves. Belt, collar, and cuffs are of darker green; \$16.75



(166) Delightful companions are a knitted all wool tam and scarf; scarf 66 in. long, 11 in. wide; in blue, rose, Copenhagen blue, and hunter green; \$3.75; tam, \$3.75



(168) This attractive and becoming all wool slip-on sweater is hand-knitted in a most unusual stitch; in turquoise blue, jade green, and tan; \$9.75

FRILLED BLOUSES, PLEATED

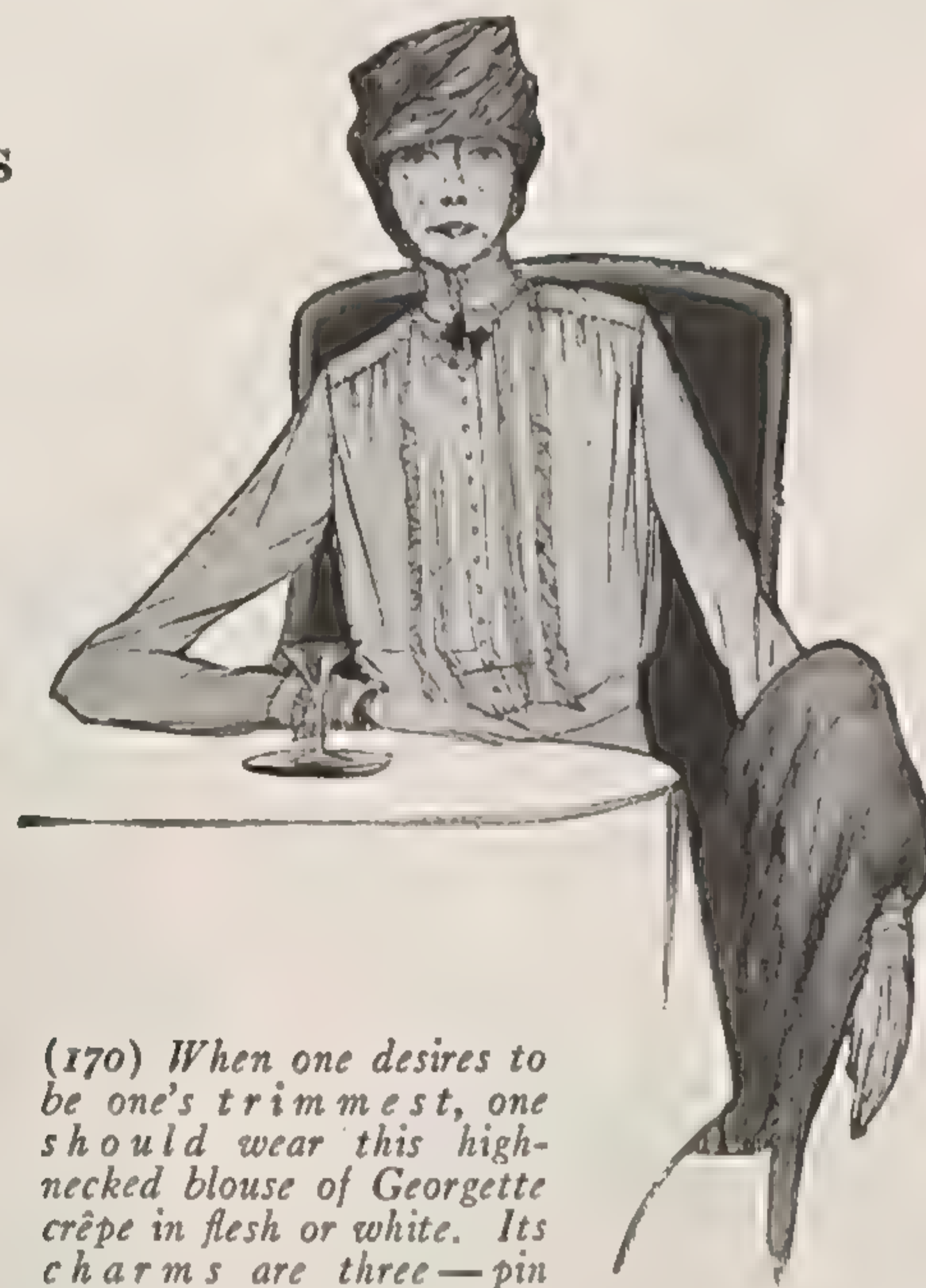
WAISTS, SWEATERS, AND

VESTS ARE ALL USEFUL GIFTS

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 58



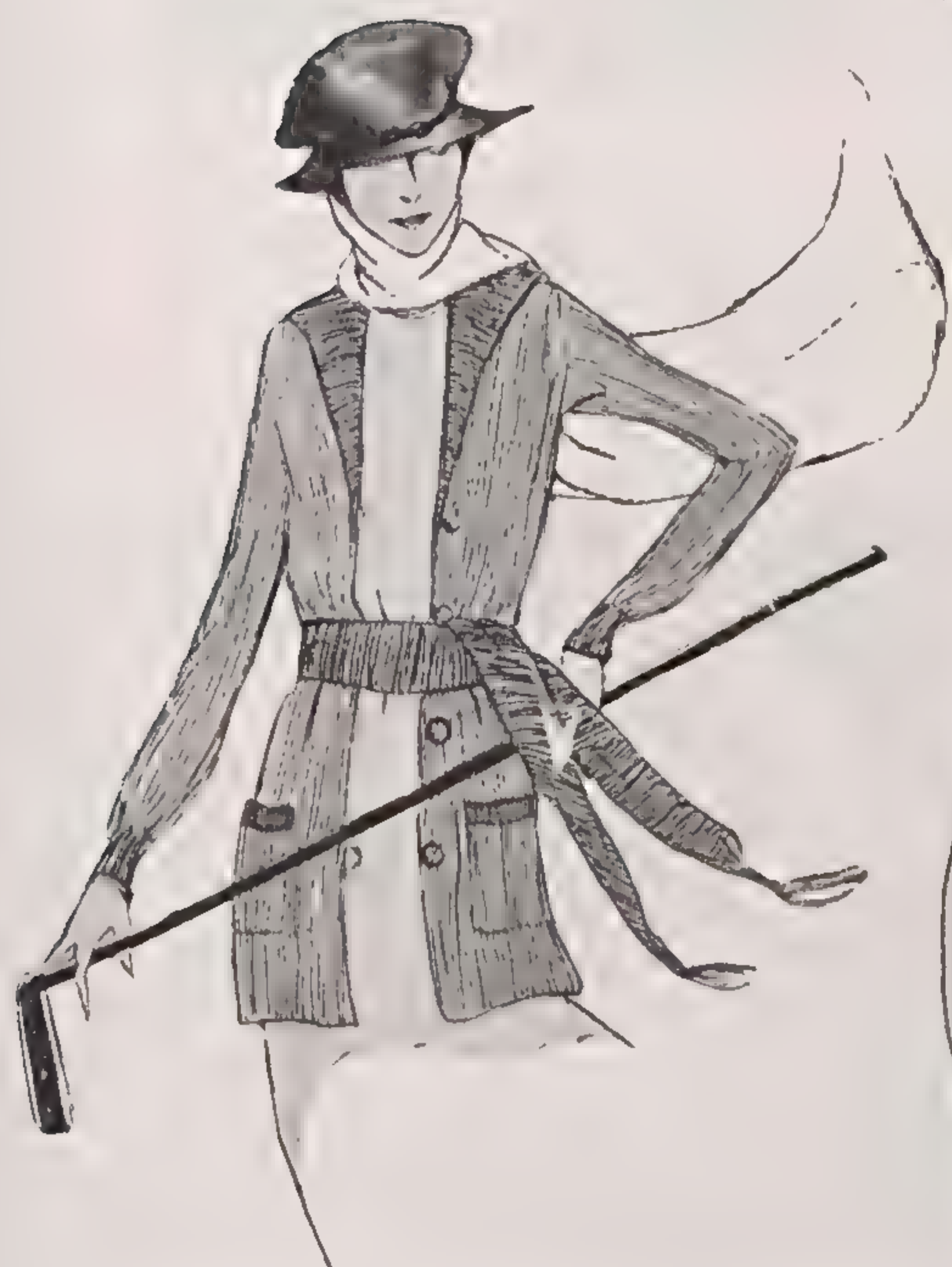
(169) The eternal feminine has it all her own way in this well-cut Georgette crêpe blouse softened with fine cream-coloured Valenciennes lace on the half-inch tucks; flesh, white, and bisque colour; price \$10.50



(170) When one desires to be one's trimmest, one should wear this high-necked blouse of Georgette crêpe in flesh or white. Its charms are three—pin tucks, ruffles, and narrow black moiré ribbon; \$8.95

(Above) (171) This Georgette crêpe blouse had a talent for daintiness which it developed into bisque colour with a collar piped in French blue; also in white, ashes of roses, and flesh; \$12.75

(Below) (172) This effective waistcoat achieves the tailored look which is so distinctive of the American woman. In tan or dark brown duvetyn it is lined with soft china silk; \$3.50



(173) When one finds a warm deep rose colour knitted into a sweater which is cut like a coat and fastens with wool-covered buttons, then one can forget the last rose of summer; in various colours; \$8.95



(174) Fashioned to give just the last delightful touch to a street costume is this unusual white tricolette waistcoat fastened with one large mother-of-pearl button, and held firmly in place by a strap; \$15

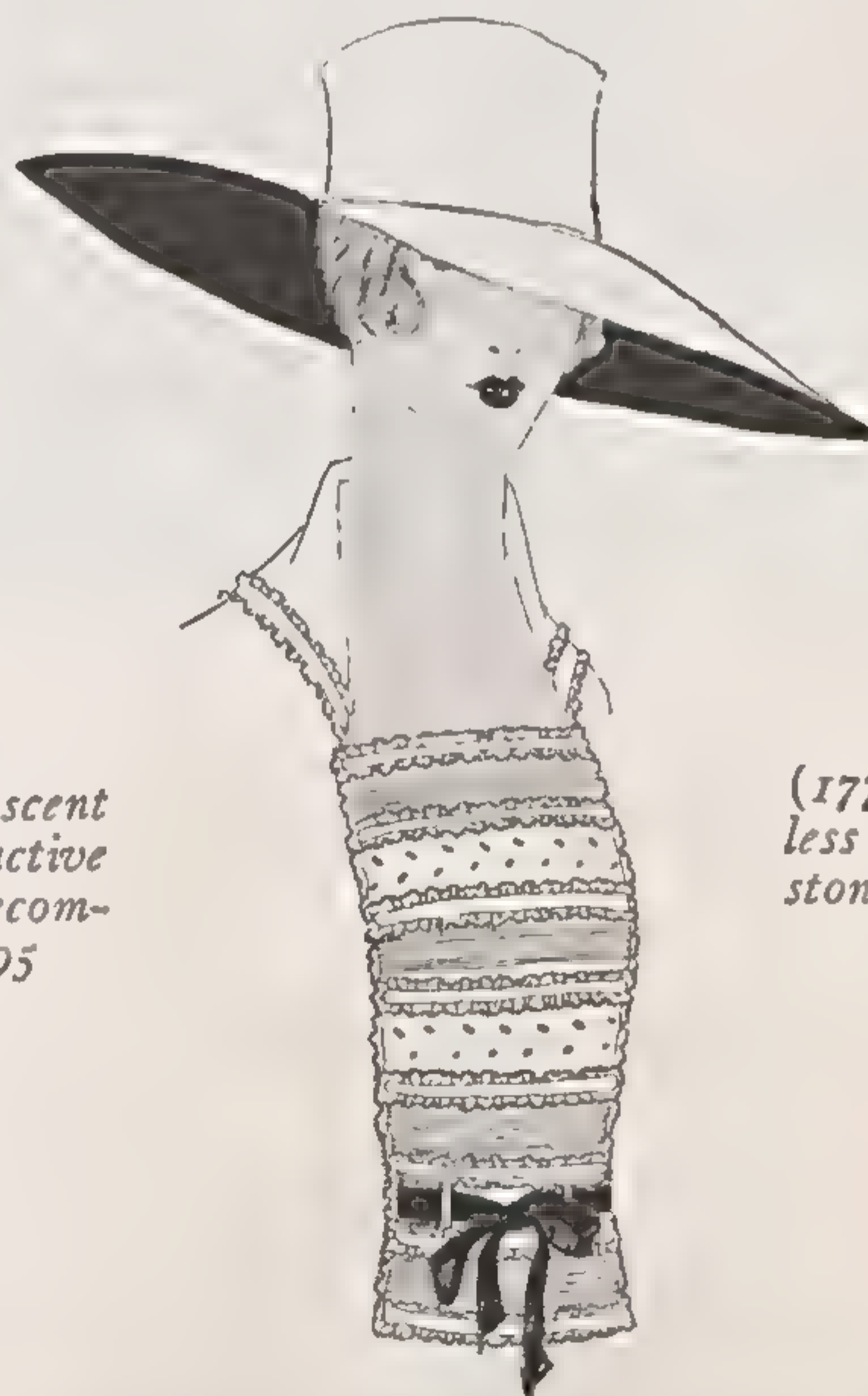
A VARIED ASSORTMENT OF GIFTS

THAT ARE SURE TO PLEASE HER

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 58



(176) Fine rhinestones in a crescent setting of silverite make this attractive moon-shaped comb that is so becoming to softly coiled hair; \$10.95



(Middle) (178) Almost everybody has a frock that would like to be dressed up with a becoming tucked and lace-trimmed guimpe of fine net; \$13.95

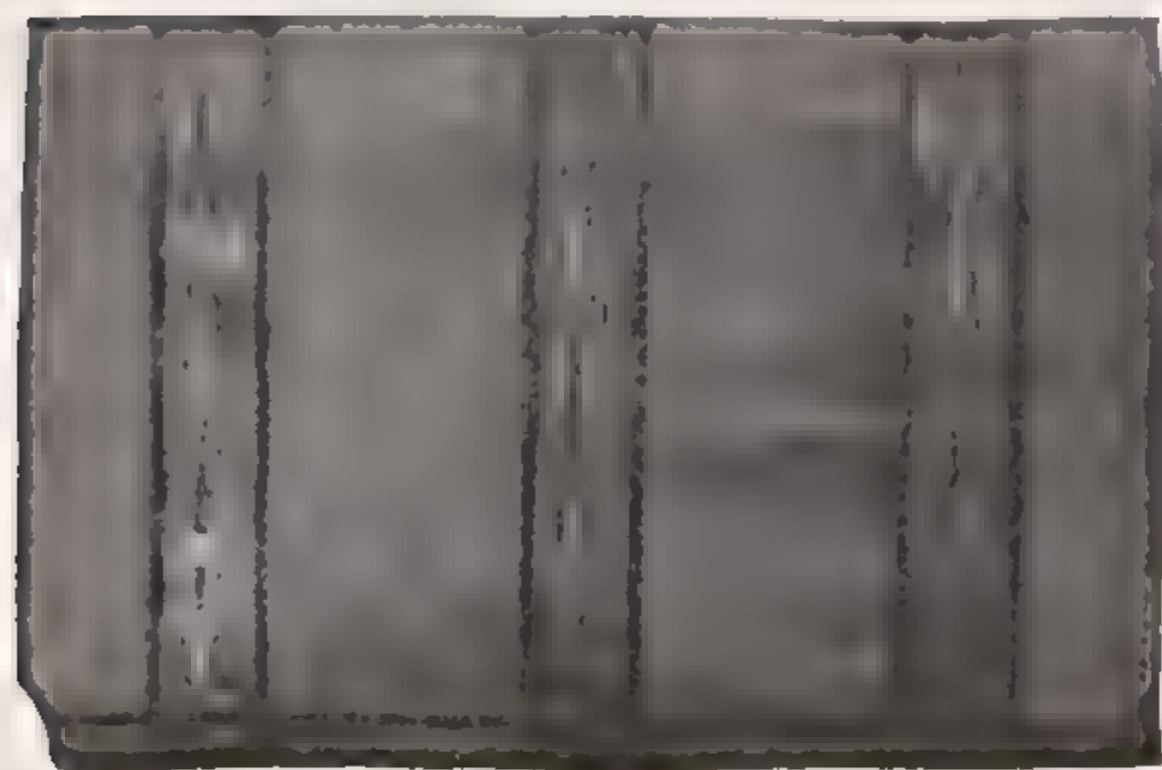


(177) A much glorified but none the less useful hairpin has finely cut rhinestones set in silverite and prongs of imitation shell; \$10.50

(Left) (179) This organdie gilet and collar is trimmed with hand-run tucks, hand-embroidered dots, and tiny lace ruffles. A black ribbon ties in front; \$15



(180) Small rhinestones sparkle on the black enamel tracery of a silver bar pin, 2½ ins. long; \$7.50



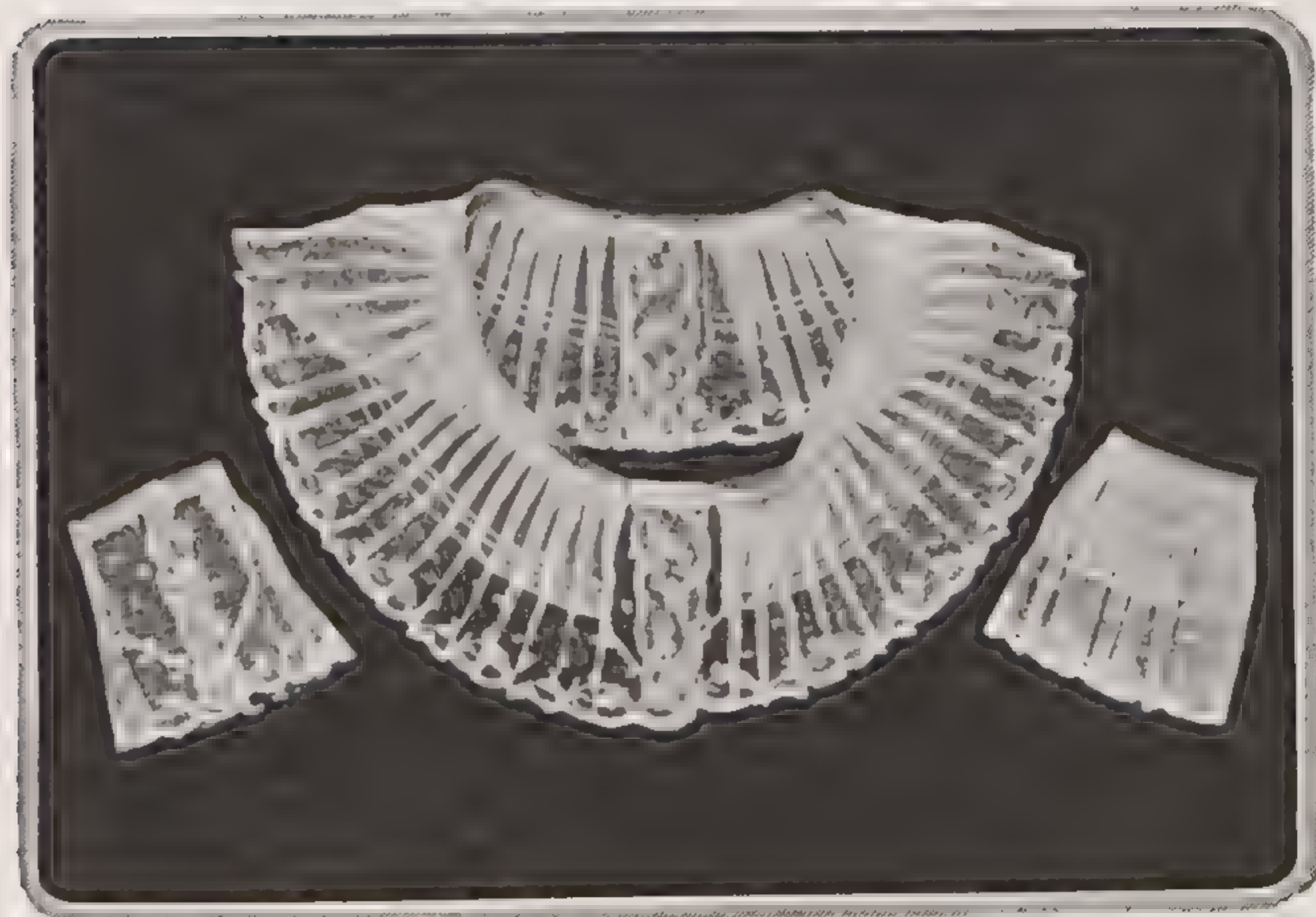
(182) Blue moire stripes band the black faille ribbon that makes this smart flat purse which folds over twice, is lined with white moire silk, and has three compartments; 5¼ by 3½ ins.; also in black velvet; \$15



(181) If one has a soldier who is flying for his country, one naturally prefers an aviator bar pin to any other. In silver gilt; \$7. In silver with gold letters 3 inches across; \$6



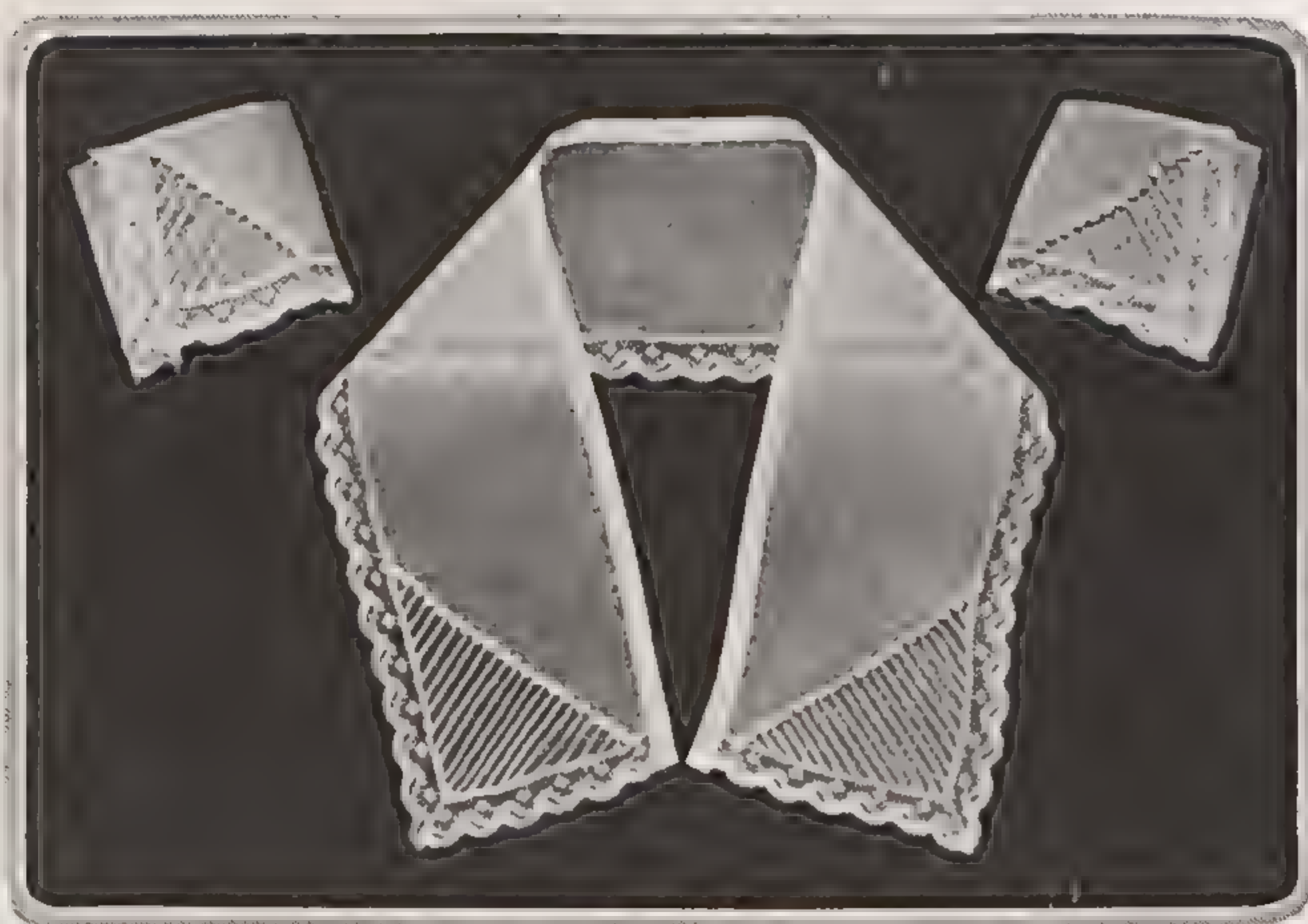
(183) As punctuality is an important part of war work, every woman would appreciate this silver wrist watch. It is mounted on black grosgrain ribbon and has a guaranteed seven-jewelled lever movement; price, \$15.75



(184) That touch of white at neck and wrists that has done so many kind things for women has taken this new fluffy form in Georgette crêpe and Valenciennes lace. It fastens with two small pearl buttons and loops; \$6.95



(185) An attractive mesh bag is of heavy gold plate and, including its tassel, is six inches long—big enough to hold all the important things, from one's wealth to one's powder, that do so much to make a woman's day; \$12.75



(186) The best means of giving a fresh look to a suit or a frock is a collar and cuff set of sheer organdie. This one is edged with Valenciennes lace and has tucked net inserts and rows of organdie-covered buttons; \$5.95

SOME INTIMATE GIFTS FOR

ONE'S INTIMATE FRIENDS

DAINTY GARMENTS WHICH ONE

WOMAN MAY GIVE TO ANOTHER



(Right) (188) One can laugh at coal-less days if one's toes are tucked into quilted satin slippers lined with quilted sateen and edged with rabbit. In rose or blue with white fur, or black or grey with taupe fur; \$4



(Left) (187) If she's a very dainty person, this combing jacket is undoubtedly the gift for her. It's of shirred Georgette crêpe with Valenciennes lace ruffles caught into place under French rosebuds and ribbons; in pink, blue, or white; \$10



(Middle, below) (189) Slippers to match one's very pinkest moments are these of pink satin lined with quilted white sateen and having soft white suede soles and rosettes of pink roses and green leaves; these also come in blue; \$2.95



(190) Breakfasts in bed are far happier because of just such a little negligée as this one of soft crêpe de Chine with becoming picoted chiffon ruffles wherever they can find an edge to finish. To make it even more desirable, every seam is hemstitched. In pink or blue; \$4.95



(191) At last warmth and becomingness have met together in a short negligée. It's of quilted habutaye silk in appetizing candy stripes, and it's padded with cotton and lined with white silk to match the collar. In pink and white, gold and white, and blue and white; \$8.50



(Left) (192) Pink washable satin camisole trimmed with tucked Georgette crêpe, Valenciennes lace, and satin ribbon; \$1.95. (193) Petticoat of pale pink crêpe de Chine with a shirred ruffle edged with shadow lace; also in flesh colour and white; \$5.75



(Right) (194) Of pink satin ribbon with picoted armholes, a tucked insert, and ribbon rosebuds; \$5.95. (195) Pink satin petticoat with shadow-proof panel and a pleated Valenciennes lace ruffle headed with blue velvet ribbon and tiny pink rosebuds; \$10.95



(196) For chilly mornings is this quilted habutaye silk robe warmly padded and fastened with silk cord frogs. In purple, pink, blue, and old-rose; \$17.50

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 58

A PAGE OF GIFTS THAT
ARE USEFUL—BUT NOT
TOO OBVIOUSLY SO

GIFTS THAT ARE REASON-
ABLE IN PRICE AND VERY
PRACTICAL IN PURPOSE



(197) An attractive hand-bag of heavy faille with coin dots of a satin weave in black, brown, navy blue, or purple, is six inches deep. It may also be had in black, brown, or blue velvet. It is gilt mounted and lined with heavy corded silk. A compartment for coins is kid lined, and there is a pocket containing a mirror; \$7.75



(198) This velvet bag has a coin purse and mirror attached to its white metal frame. It may be had in black or in a variety of dark colours and is 8 inches deep; \$10



(200) A bark coloured calf envelope purse has five compartments and a celluloid note card and a gilt pencil; lined with moiré; 6 1/4 inches long by 4 inches wide; \$7.50

(199) This collar and cuff set of fine net and Carrickmacross lace would be very effective and becoming on a velvet dress, and, although it is a useful gift, is pretty enough to add to any one's Christmas pleasure; \$10.50



(Middle, above)
(201) A black and white ivory cigarette holder with a 14 karat gold band is 4 inches long; \$6.50



(Left) (202) A sterling silver brooch, 1 1/4 by 1/2 inches, set with finely cut rhinestones, is an exceptionally good value; \$7.50

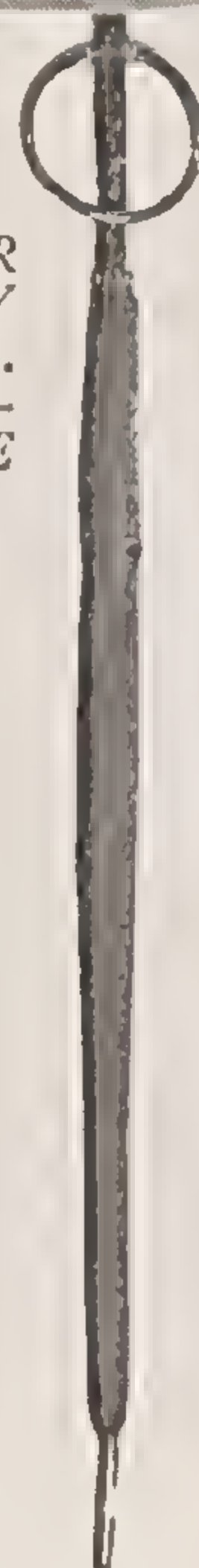


(203) This bag, five inches deep, is of mocha leather in grey or tan with trimmings of white metal and a knob of amber glass. It has a purse and a small mirror; \$8.50



(205) Of all useful presents, the one most women find most indispensable is a powder box. This one is of etched silver, and is hexagonal in shape; \$9

ORDER YOUR
GIFTS BY
NUMBER.
FOR DIRECTIONS, SEE
PAGE 58



(204) Amber composition is used for the handle, ribbed tips, and ferule of this very smart umbrella. The stick is of light wood; the silk cover and case of taffeta. In green, black, or dark blue; \$10



(206) A half-dozen white linen handkerchiefs have hand-done coloured hems and coloured monograms. Each handkerchief is in a different colour; \$10

GIFTS THAT WILL BE WELCOME IN THE TRENCHES



FOR FULL DIRECTIONS FOR SENDING GIFTS
TO SOLDIERS AND SAILORS SEE PAGE 80



(210) A pigskin tobacco box with khaki coloured draw top may be had stamped with any insignia desired; \$5. (Middle) (211) A pair of silver spurs with leather thongs; \$16.50

(212) If you would like to have him remember you a dozen times a day, you might give him this pigskin match box (above) with silver edge and the appropriate insignia; \$3.50



(216) A silver photograph case, 1½ inches high, will hold four photographs and fold into the smallest space possible; \$11.50

(213) One touch more might mar his military ensemble, but these striped cuff links of black enamel and etched gold are one of perfection's own trifles; \$17.50

(214) A silver identification locket of khaki braid has a place for a photograph and a plate for the wearer's name; \$6. (215) A 14 karat ring with insignia; \$11



(217) The handle of this self lathering shaving brush contains a cartridge of shaving-cream. By turning the base the cream is forced through the wet bristles and is ready to be applied; \$4; extra cartridges (for 60 shaves); 35 cents



(218) In spite of its convenient thinness, this cigarette case made of pigskin will hold 12 cigarettes; \$4.50



(219) This rubber-lined brown leather tobacco pouch has a band which may be had in the colour denoting the branch of the service; \$4



(220) Of all popular gifts, the phonograph is the most popular. This one may be shipped with its records in a case which ensures safe arrival; \$30. Don't forget the essential needles



(224) Mahogany coloured cowhide puttees may be had with either a spring front or a short spiral strap; \$11



(Left) (225) For the officer's cap a rainproof cover will be useful; \$1. The cap itself is \$5. (Right) (226) Six khaki handkerchiefs are packed in a box; \$1.50. (Middle) (227) Military wrist watch, with a standard movement, radium dial, 15 jewel; \$31

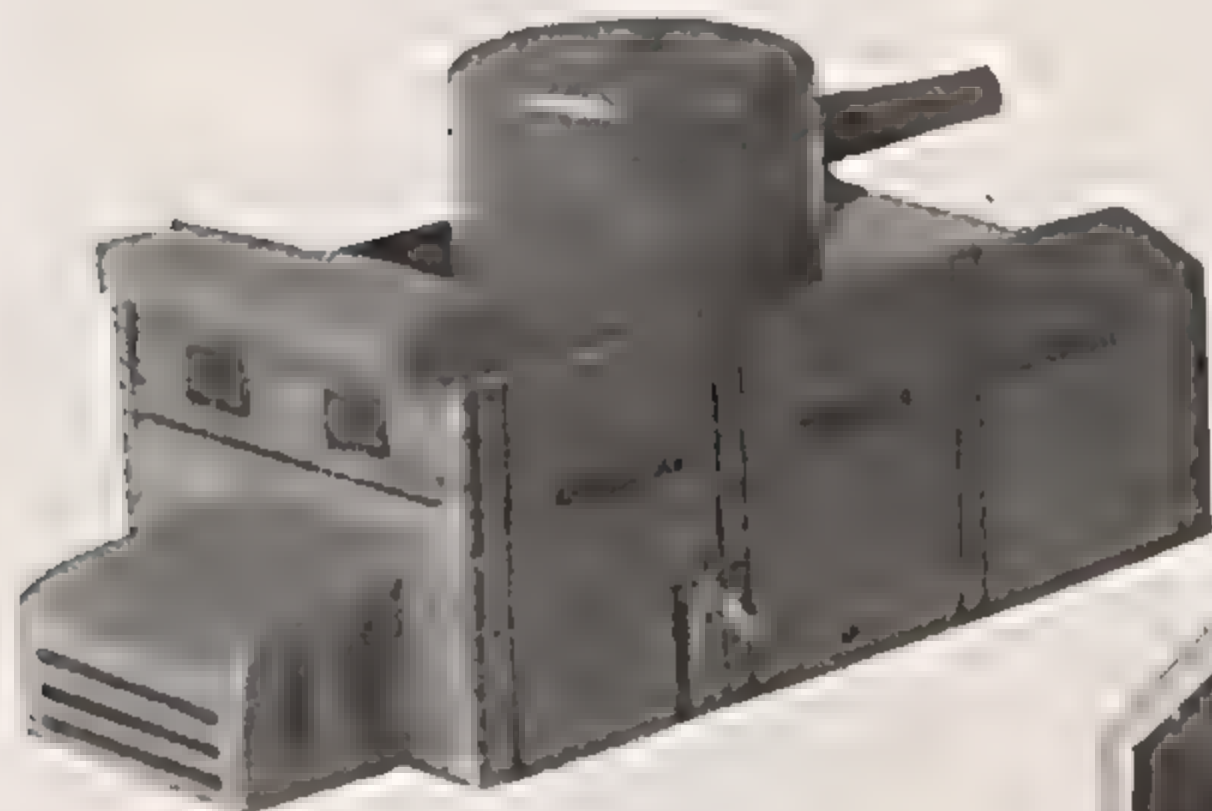
Photographs by Bradley and Merrill

(Left) (221) A folding set of checkers may prove a boon for the hours of waiting; 50 cents. (Middle) (222) A sewing case for keeping the uniform immaculate contains all the essentials; \$3. (223) (Right) Three aluminum cups in a khaki case; \$1

SANTA CLAUS. BEING PATRIOTIC.

DECIDES TO PUT SOME OF HIS

DOLLS INTO CORRECT UNIFORM.



(230) If the Germans should come, here is an armored car made of wood and painted grey, that will go off—puff!—and shoot talcum powder through a big gun. The powder is inserted through a rubber tube; 12 in.; \$2

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 58



(228) This sailor and soldier will guard the nursery against German dolls. (229) The Red Cross nurse can mend cracked foreheads. Sailor and soldier, 10 in. \$2.25 each; nurse, 8 in.; \$2



(231) In this patriotic day and age, of course, everybody has a war garden. This wheelbarrow in the shape of a green grasshopper will cart away weeds from a real or imaginary plot; 24 inches long; \$7.50



(232) She is just a dainty baby doll and her playmates are a little boy and girl of towelling; doll, 12 in high; \$3.25. (233) Waterproof companions, 8 in. high; 65 cents each. (Below) (234) This fastidious celluloid doll never goes anywhere without her complete toilet set; \$1.35



(235) Mary's garden will grow amazingly if she has this green cart with red wheels and its load of small garden tools; 8 in.; 75 cents. (236) The bird wagon contains five floating ducks; 6 in.; 75 cents

(Right) (239) With this little graphophone occupying a place of honour in the nursery, one can play the Star Spangled Banner as often as one likes, while all the dolls stand at attention. It is 15 in. high and costs \$10; records, 10 cents each



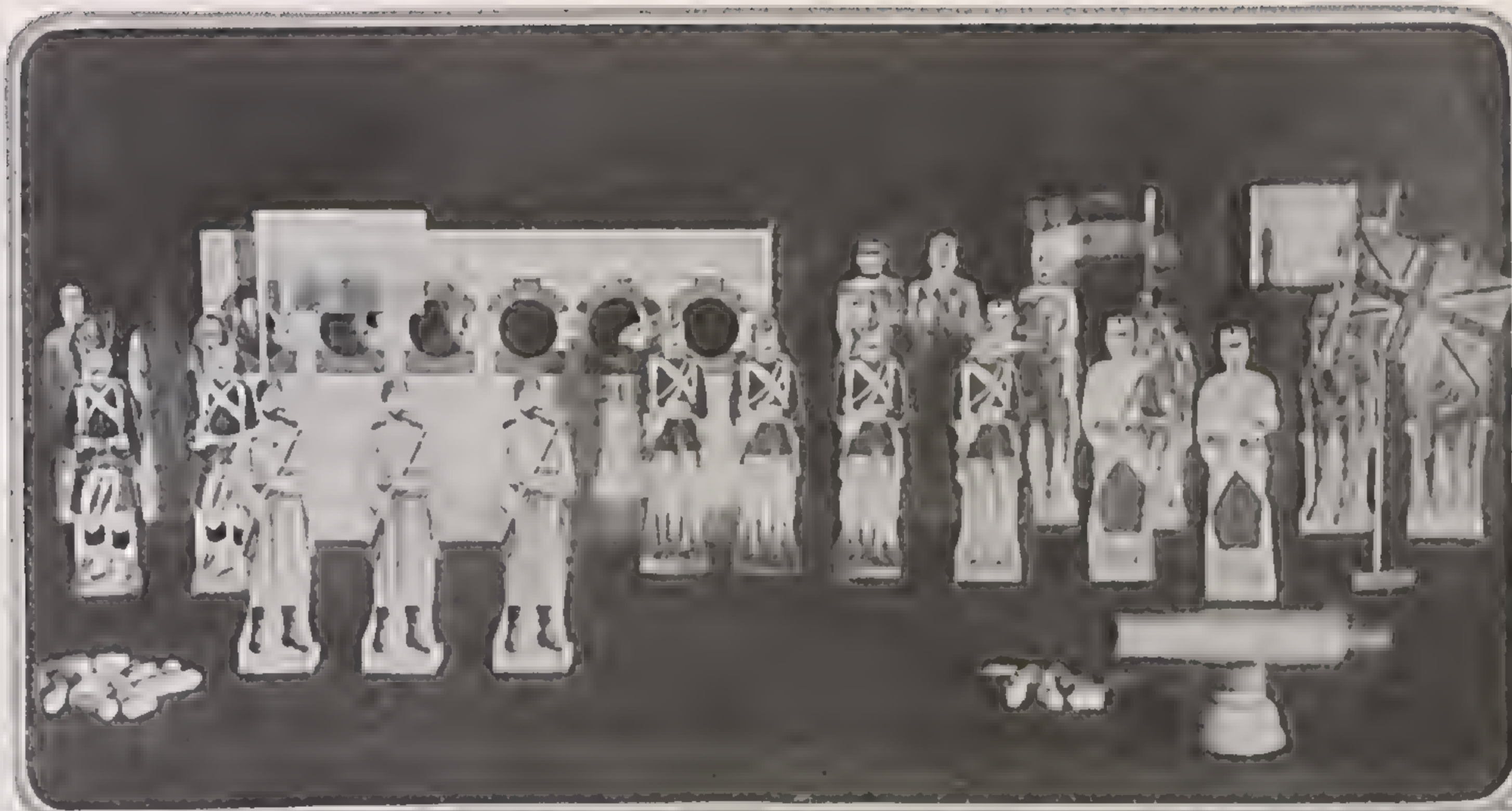
(237) On the rainy days which will happen in the best behaved weather, though one must stay indoors, one can have no end of fun with this chicken grab bag full of small toys; 12 in.; \$1



(238) "Edith" is an English nursemaid who loves to keep the baby doll in her arms pretty and neat and can wash its face, which is painted in oils; 12 in.; \$4

(240) When Topsy grew 12 inches tall she became a negro mammy in a spic and span white apron and a frilly cap; she is holding two contented charges in her arms; \$4

NOTE: ORDER YOUR
GIFTS BY NUMBER.
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(Below) (242) If you are going to serve tea to the little girl next door and her family of dolls, you can use this tray, painted white and decorated in gay colours; 18 in. long; \$4

(Below) (244) All sensible people are well aware that no Christmas is quite what it might have been without the presence of a gallant steed of painted wood; 20 in. long; \$3.75



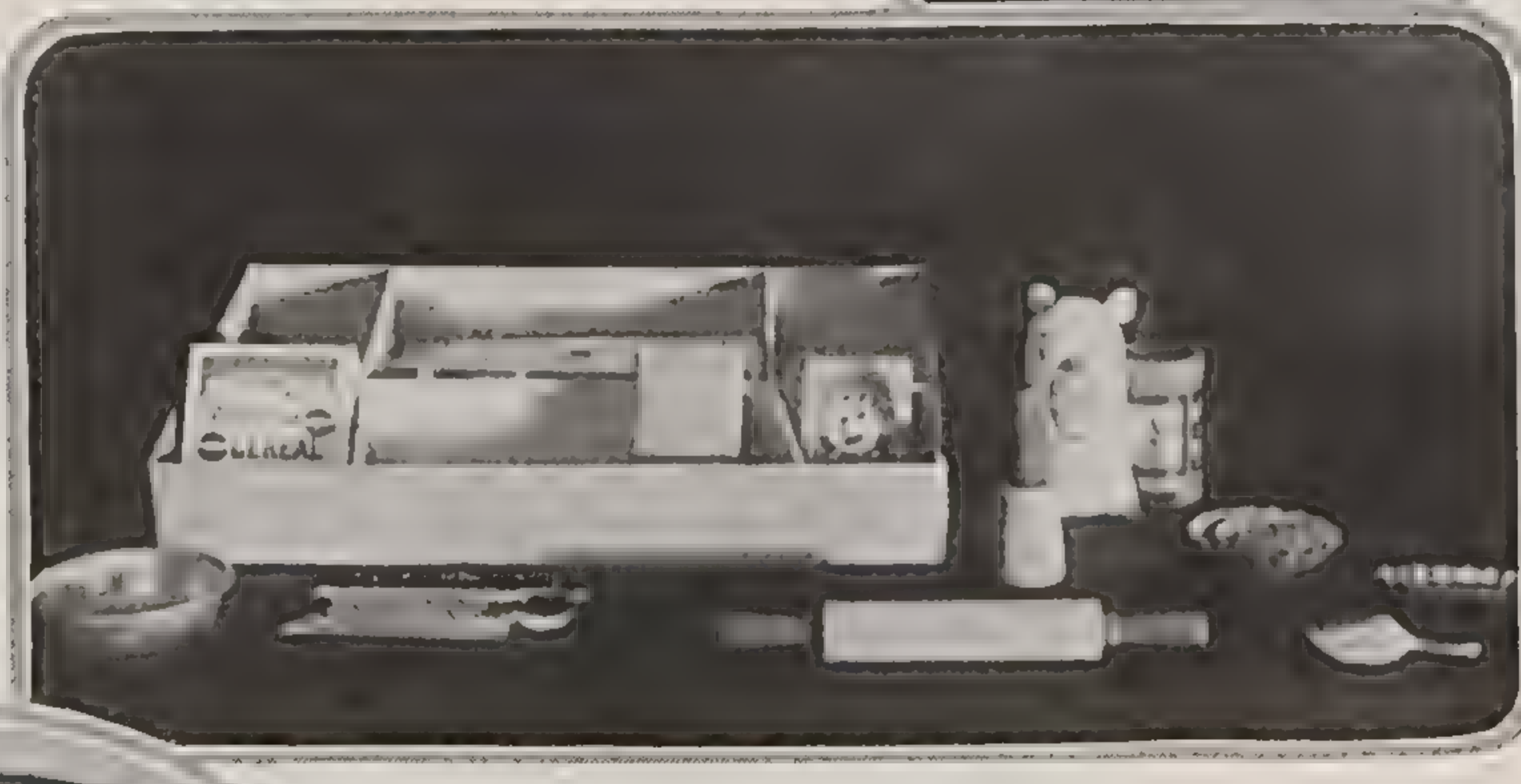
(243) For the general who is only six years old here is a fort manned by dashing pasteboard soldiers, protected by a wooden cannon and ammunition made of pegs, and gaily decorated with flags; \$2.25

CHRISTMAS WAS MADE ESPECIALLY FOR SMALL PEOPLE

AND THESE TOYS WERE MADE ESPECIALLY FOR CHRISTMAS



(245) Of course, no little boy will ever grow up to be the president of a railroad unless he has a train to play with. This realistic freight train is made of wooden blocks which are painted in bright colours and made to lock into one another; \$1.75



(246) If you tuck up your sleeves and follow the directions of a war recipe—with this set of utensils—you will wish that every day were baking day; real bags of salt, corn-starch, flour, baking soda, cereal, and several simple recipes; 75 cents



(Below) (247) This is the motor Jack built. It's a most instructive toy, as well as being lots of fun, for all the parts of a ten-inch racing motor come in a box with careful instructions for putting them together. Most mechanical toys are taken apart sooner or later by their young possessors, but this enchanting gift reverses the process most satisfactorily; \$5

(Below) (250) One can give ever so many fascinating entertainments with this magic pasteboard theatre equipped with little actors which are moved by a magnet from underneath the floor. Any child would love this theatre complete with a double floor, curtains, three scenes, characters mounted, and a book of the play, "Little Red Riding Hood"; \$1.50



(248) Not only is she like a garden pink in her bright dress and hat, but she also promises not to break if she falls from her mother's arms; 14 inches high; \$12. (249) Made of towelling and filled with soap, this small duck would enjoy a swim while one took one's morning tub; \$1



NEW AND ATTRACTIVE

GIFTS FOR THE WELL-

DRESSED TEA TABLE



(252) The well-dressed tea-table thinks first of all about its cover, the background of all its accessories. This embroidered centrepiece has inserts of filet lace; 37 inches in diameter; \$22. (253) The hammered Sheffield silver coffee service consists of a tray, urn, pitcher, and sugar bowl of attractive design; \$35



(Right) (257) Oval tray cover of Venetian filet with embroidered linen centre; 17 by 14 inches; \$6. (258) Breakfast tray set with fine drawn-work linen cover and napkin; \$15.25 complete. (259) (Below) Embroidered Italian linen tray cover with Venetian lace and filet edge; 13 by 16 inches; \$10.50. (260) Glass doilies of Venetian lace and linen; \$18 a dozen



(254) So lacy and altogether lovely is this Venetian filet tea cloth that it would grace the most intimate tea tête-à-tête or the most formal tea party. It is 1½ yards in diameter; \$70. (255) The silver compote is decorated with an etched design; \$62. (256) The silver candlesticks are 12 inches tall; \$20 a pair

(Middle, below) (261) Since tea has done much for the world, the world quite naturally makes the very loveliest tea services possible to show its appreciation. This Sheffield silver one, in a delightfully simple design, consists of a teapot, sugar bowl, cream pitcher, kettle, and stand; \$125. (262) The Sheffield silver tray to match is conveniently ample; \$62



(263) The amber coloured Venetian glass bottles at the left and right have decorated tops and may be used for oil and vinegar; \$3.50 a pair. (264) The scent bottles, which would be delightful sentinels on guard at either end of one's dressing-table, are slender delicately coloured affairs of opaque glass in pale green, turquoise blue, or rose; \$6 a pair. (265) (Middle) A glass jam jar with a silver top; \$5. (266) The jam spoon costs \$2.25



These three bottles of distinctive shapes are every bit as attractive for themselves as for what they are destined to contain. (267) The one at the left is a Georgian glass pinch bottle of a particularly graceful shape; \$3.75. (268) A charming gift is the very unusual life buoy decanter of rock crystal, shown in the middle; \$18.50. (269) At the left is a tall decanter, also of rock crystal, that would be an addition to any table; \$29

THE HOSTESS
WILL APPRECI-
ATE THESE
GIFTS THAT
MAKE HER TA-
BLE CHARMING

(270) One's table will appreciate such new decoration as the centre flower holder of fine rock crystal with its four corner assistants, two of which are shown; \$50. (271) Crystal sweet dishes in the same glass come at \$8 each, and the tall 16-inch candlesticks (272) at \$17 each. (273) As a background for them all, an oblong table-cover of squares of Venetian filet and Italian embroidery measures 43 by 18½ inches; \$28



(274) (Middle) Plate of American china with varied colours in quaint design with green edge; open stock pattern; \$9 a dozen. (275) At either side are Wedgwood plates in bird and flower design, with borders of blue, pink, lavender, or green; \$19 a dozen

NOTE: ORDER YOUR GIFTS
BY NUMBER. FOR DIREC-
TIONS SEE PAGE 58



(276) Here is a tea set in exquisite coppery lustre ware in a beautiful design. A teapot, sugar bowl, cream pitcher, half a dozen cups and saucers, and half a dozen tea plates make a complete china outfit which is a becoming asset for the tea-table; \$49



(277) The tea caddy at the left is of sterling silver; \$34. (278) The silver pepper pots cost \$17 a pair. (279) A cocktail shaker of silver is \$32. (280) The sugar shaker of sterling silver at the right is \$17



(281) Coalport has a quaint charm that is all its own, and this unusual design with black dotted edge and many coloured flowers is particularly interesting. Teapot, sugar bowl, and cream pitcher; \$31. (282) Cups and saucers; \$74 a dozen. (283) Ten-inch plates; \$82 a dozen. (284) Seven-inch salad plates; \$61 a dozen. (285) Cake plates in same design; \$10 each



(286) An embroidered and filet lace trimmed tea cloth is the most useful of gifts; 36-inch square, \$65; 45-inch, \$85; 54-inch, \$110. (287) Fourteen-inch napkins to match; \$40 a dozen. (288) An etched glass decanter in a Dutch silver holder; \$23. (289) An oval bread board, with knife; \$3.50. (290) A glass compote with encrusted gold band; \$3.50

DON'T LET THE BABY SUSPECT THAT
SANTA CLAUS'S MIDDLE NAME IS HOOVER



(292) The very youngest set is wearing white, as usual, and French frocks of nainsook are particularly chic. This one is hand-hemstitched, with a tiny yoke and garlands of embroidery on the skirt; \$6.25

NOTE: ORDER YOUR
GIFTS BY NUMBER.
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(Below) (296) One great advantage of being born in war time is the fact that one may have a silver plate, spoon, fork, knife, and napkin ring, all marked with the U.S.A. insignia; \$17



(293) Luxuriously warm and comfy is this pale blue crêpe de Chine wadded wrapper, hemstitched and bound with satin ribbon; \$12.50

(294) Every baby knows that white enamel and pearl pins (shown at left and right) are the best means to keep one's bib in place; \$7

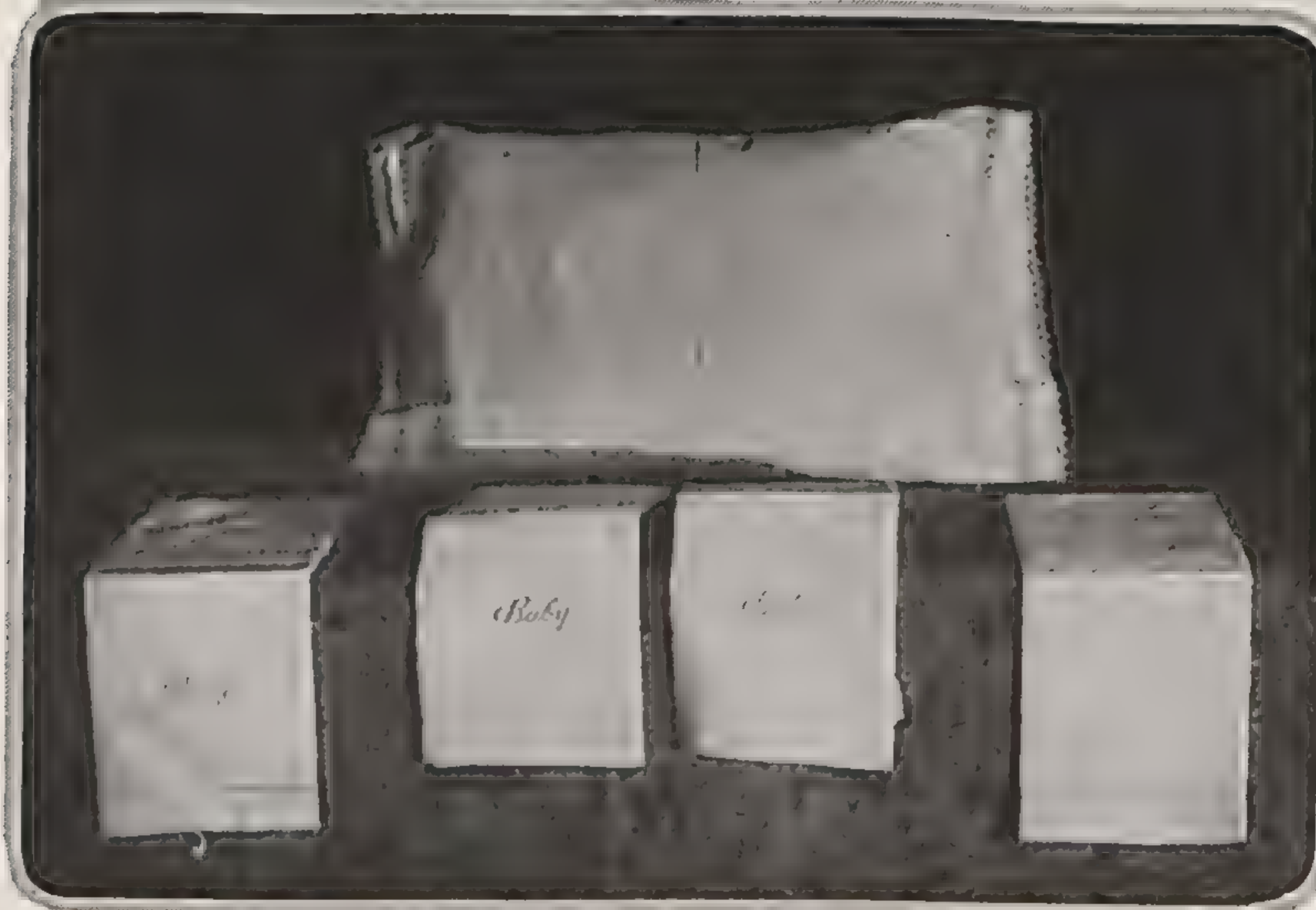


(295) Even the baby is doing war work if she wears this aristocratic little frock of beautiful, old, hand-made lace, which is sold for the benefit of French and Belgian refugees. Sizes, 1 to 2 years; \$30

(Below) (297) When one is very young it is advisable to have a bib of linen edged with filet and with a filet insert of rabbits to come between one's luncheon and one's dainty frock; \$2



(298) White silk and wool booties have pink or blue borders; \$1.85. (299) The hand-made cap is of white chiffon; \$15.50; (300) An embroidered batiste pillow case, 12 by 16 in., on a silk-covered down pillow; \$7.65. (301) White plush lines the fine white broadcloth carriage cover; \$22.50



(302) Of course, the fastidious modern infant has his own linen. His towels are preferably of the finest bird's eye linen, hand-hemstitched and embroidered with "Baby" in rose or blue; \$7.25 for six. (303) A batiste pillow slip, 12 by 16 in., has a tiny filet edging and insertion; \$3. (304) A soft down pillow covered with china silk is made to fit this slip; \$2.15



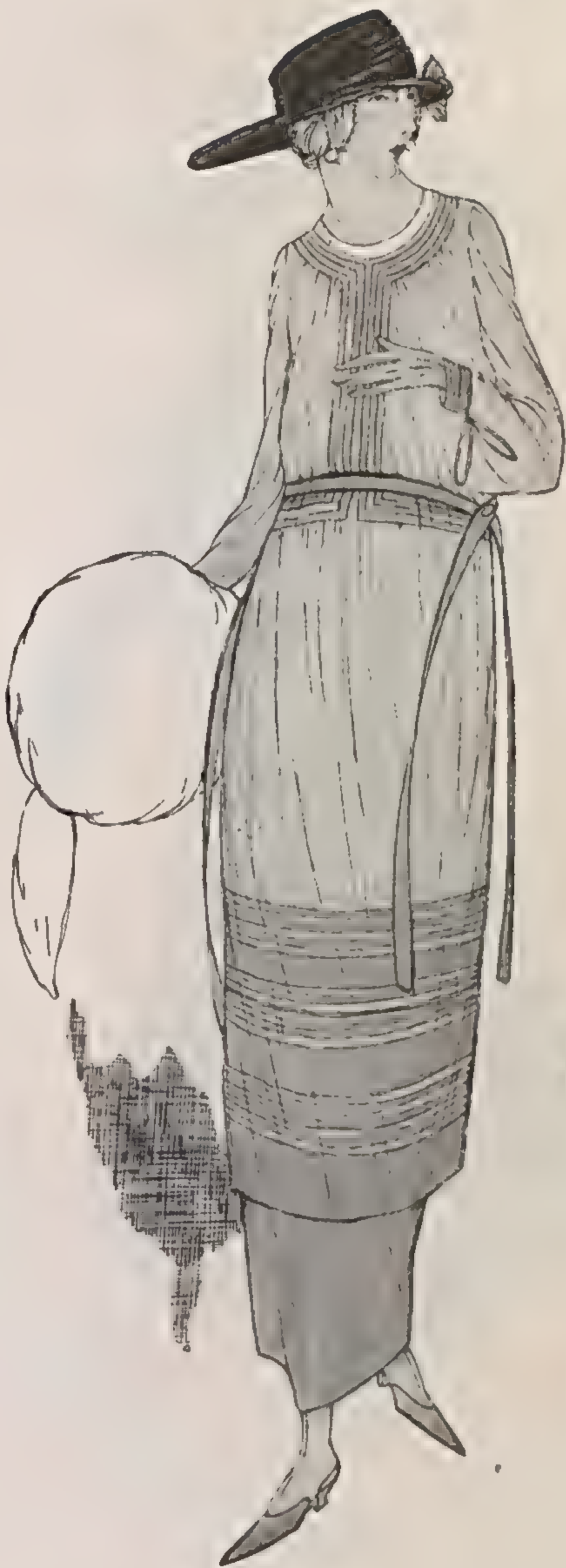
(305) One's meals may be most entertaining occasions if one eats them from a porridge bowl, cup, plate, and pitcher of pottery with green and yellow ducks. More of the ducks have strayed onto the cross-stitched cotton tray cloth and bib to match; \$7.75 complete. (306) The amusing cat is really a glass bottle with a tumbler top, to put beside one's bed; \$2



This is just the kind of frock the Parisienne likes to wear by daylight this winter—soft warm black velvet with almost no trimming, but any amount of ingenuity of line. The becoming surplice sections not only make the waist fronts, but turn into sash ends, as well, and tie at the back, forming the only fastening. As for what trimming there is—of course it is sleek black monkey, for the frock is from Premet, who has a special fondness for this amusing fur



Jenny made this one-piece frock with its long slim grey satin under-dress and its equally slender coat-like black satin over-dress. Like many a Paris frock, it is embroidered from top to bottom. Grey, navy blue, black, and gold threads all weave a pattern down its lustrous length, and narrow bands of skunk are used as trimming, sharing their honours with an odd ornament of braid and fringe at the front of the grey satin bodice. A girdle of the black satin lends a graceful touch



MODELS IMPORTED BY PURSELL

PARIS SENDS THESE GUIDES,

IN VELVET, SATIN, CLOTH,

AND CHIFFON, TO SHOW THE

WAYS OF WINTER FASHIONS

Navy blue and Nattier blue show the greatest compatibility on this Martial et Armand two-piece costume made of navy blue serge, navy blue chiffon, and Nattier blue cloth. Bands of the serge trim the chiffon bodice and tunic of the frock, and a Nattier blue underskirt makes its appearance below. As for the coat—it's a warm tailored affair, navy blue to all outward appearances, but Nattier blue if one stops to look within. It has discarded all trimming save two little pocket effects placed low on the tunic, and it even uses the same narrow belt that tied the frock into place as a fastening

CALLOT FORECASTS AN ENTIRELY NEW SILHOU-

ETTE, ON FLARING CHEMISE LINES—CHÉRUIT ALSO

DEPARTS SLIGHTLY FROM HER NARROW WAYS

MODELS IMPORTED BY JAQUELINE



This is not, as you may think, the famous Nénette and Rintintin, those faithful mascots of Paris. It is President Wilson (in wool, and silk, and bits of tinsel), taking Alsace-Lorraine firmly, but proudly, by the hand, and giving her back to France



A Callot recipe for a successful daytime frock is two parts grey silk jersey, and one part black satin. The foundation of the dress is grey silk jersey, and black satin is used for the unusual shoulder bands and over-tunic which are cut in one piece. The black satin sash at the long loose waist-line at the front of the gown is fastened by an elaborate ornament of dull silver cord with a bright blue stone in the middle and another one hanging from a pendant of the silver cord. A band of black satin runs across the shoulders and into the bands of the three quarter length sleeves

Circular lines that are twice and three times as full as skirts have been for years, show the first indications, in the house of Callot, of approaching peace. The chemise dress that Callot has been making for two years, she now varies by using an uneven hem line, longer in front than at the back and distinctly flaring. But whether you spell it "flair" or "flare" this informal evening gown of black velvet has both qualities. Callot has evidently used black magic in making it, for without evidence of seam or dart, a most decided circular skirt springs out from the chemise lines, in rather the mystic manner of old Mother Hubbard's well-known frocks. The dress slips on over the head without back or front opening, and the round neck and long wide sleeves are finished with bands of bead embroidery. If Callot continues to show this very new full silhouette there is no doubt that it will be the predominant note of next year's fashions



Metal brocade and tinsel are Chéruit's favourite ways of dealing with velvet this year. In this gown she has intertwined dull gold brocade with velvet in the girdle, and in each seam she has used a dull gold thread. Then, in a lavish moment, with a fine feeling for the fitness of things, she added a wide band of broadtail across the front and at one side, and at the other side she arranged that two bands of the velvet should form loose panels and swing from the girdle to the bottom of the skirt, where they are turned in and fastened under the hem, giving a particularly graceful line

VOGUE PATTERN SERVICE



Waist No. V4444. Skirt No. V4445. This separate waist and skirt of satin or tricolette obtains a one-piece effect by the use of a waistcoat of brocade

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

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19 West 44th Street, New York City

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HOUSTON, TEXAS: Foley Brothers Dry Goods Company

DALLAS, TEXAS: Titcher-Goettlinger Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

PORTLAND, ORE.: The Waist Shop, Lennon's Annex, Portland Hotel Court

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Brems Building



Frock No. V4510. A becoming one-piece model, especially designed to be made of duvetyn trimmed with checked velvet, has a vest of white moiré



Frock No. V4509. A tea or informal dinner gown has the new skirt which hugs the ankles and drapes softly under the panel at the back



Frock No. V4507. The effect of height and slimness is given by the long apron panel and the lines of the back of this one-piece frock



Frock No. V4508. The becoming surplice waist, the front and back panels, and the doubly pocketed underskirt are all excellent features



Frock No. V4511. Very new is this one-piece frock with the slight drapery of the skirt, narrowing at the ankles, and a surplice waist



Frock No. V4429. The skirt, with its becoming uneven tunic, is $1\frac{1}{2}$ yards wide at the hem. The frock requires $3\frac{3}{8}$ yards of 54-inch material



Frock No. V4430. Long slender panels at front and back give the correct silhouette to this frock requiring but 4 yards of 40-inch material



Frock No. V4306. Simple and serviceable is a one-piece surplice frock which is $1\frac{1}{8}$ yards at the hem and requires $3\frac{1}{4}$ yards of material 54 inches wide

Frock No. V4434. This design, which is particularly successful in velvet, is smartly slender and simple and requires but $4\frac{1}{2}$ yards of 40-inch material

HERE ARE A VARIETY OF SIMPLE WAYS TO
OBTAIN THE SMARTEST OF NEW SILHOUETTES



Frock No. V4424. A frock which conserves in material has an adequate width of $1\frac{1}{2}$ yards at the hem and requires but $3\frac{1}{2}$ yards of 54-inch material



Waist No. V4436. Skirt No. V4437. New and smart are the long tight sleeves, the severe collar-line, and the long tunic of this becoming frock



Frock No. V4394. The side drapery and pocket arrangement of this one-piece frock are especially distinctive. The lower edge measures $1\frac{5}{8}$ yards

"At study, at work or at fun
I go like a Yank at a Hun.
On Campbell's Soup diet, I never stay quiet
But keep every job on the run."



Sergeant Robert Spengler, of Springfield, Mass., and comrades of Company K 104th U. S. Infantry, famous as the first American regiment to be decorated for bravery by any foreign government. This photograph was taken directly back of the lines in France.

On a fighting basis

Look at these boys of yours. Yes, yours and ours—
all-America's boys. Don't they look like healthy, sturdy,
high-grade Americans fit to meet all comers? Don't they look well fed? They
are. They belong to the best-fed army in the world.

"Only the best for our heroes!" is America's motto. There is nothing better
for them than

Campbell's Tomato Soup

And there are mighty few things they like
better. You'd guess that from the picture.

And it is just as good, just as invigorating
and helpful for all active Americans at home.

It combines the natural tonic and appetizing
qualities of the fresh ripe tomato with other
choice materials both nourishing and tempting.
It is especially valuable to strengthen digestion
and aid the body processes which create energy
and maintain a vigorous condition. Served as

a Cream of Tomato it is even more inviting
and nutritious.

It comes to you perfectly cooked, seasoned,
hermetically sealed. It is condensed by the
scientific Campbell method so that all the fresh-
ness and flavor of nature are retained. There
is no waste about it, no cooking cost for you,
no labor. And the contents of every can gives
you two cans of rich
soup—a sustaining,
body-building food.

Order it from your grocer by the dozen or more. This is
the handy and economical way.

21 kinds 12c a can

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL





REDFERN

Presenting in Their Salons

Exclusive Paris Models

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Suits Wraps

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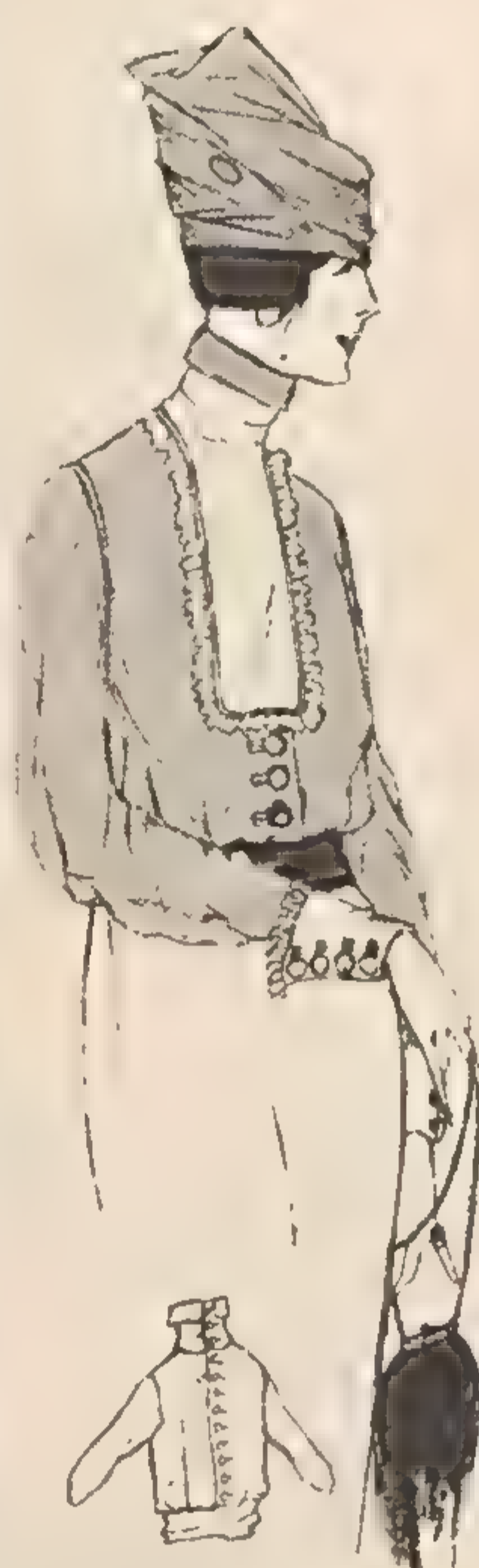
3 East 48th St., New York

NO CATALOG

DRAWINGS ON REQUEST



Blouse No. V4514. The blouse may be of velveteen with the set-in waistcoat of metal brocade or plain satin



Blouse No. V4512. This tailored blouse has a bib cut in one with the high collar



Blouse No. V4515. Beads trim this becoming surplice blouse of Georgette crêpe



Blouse No. V4513. This duvetyne or velveteen overblouse may be worn over separate blouses to give a costume effect

BLOUSES THAT GIVE A COSTUME

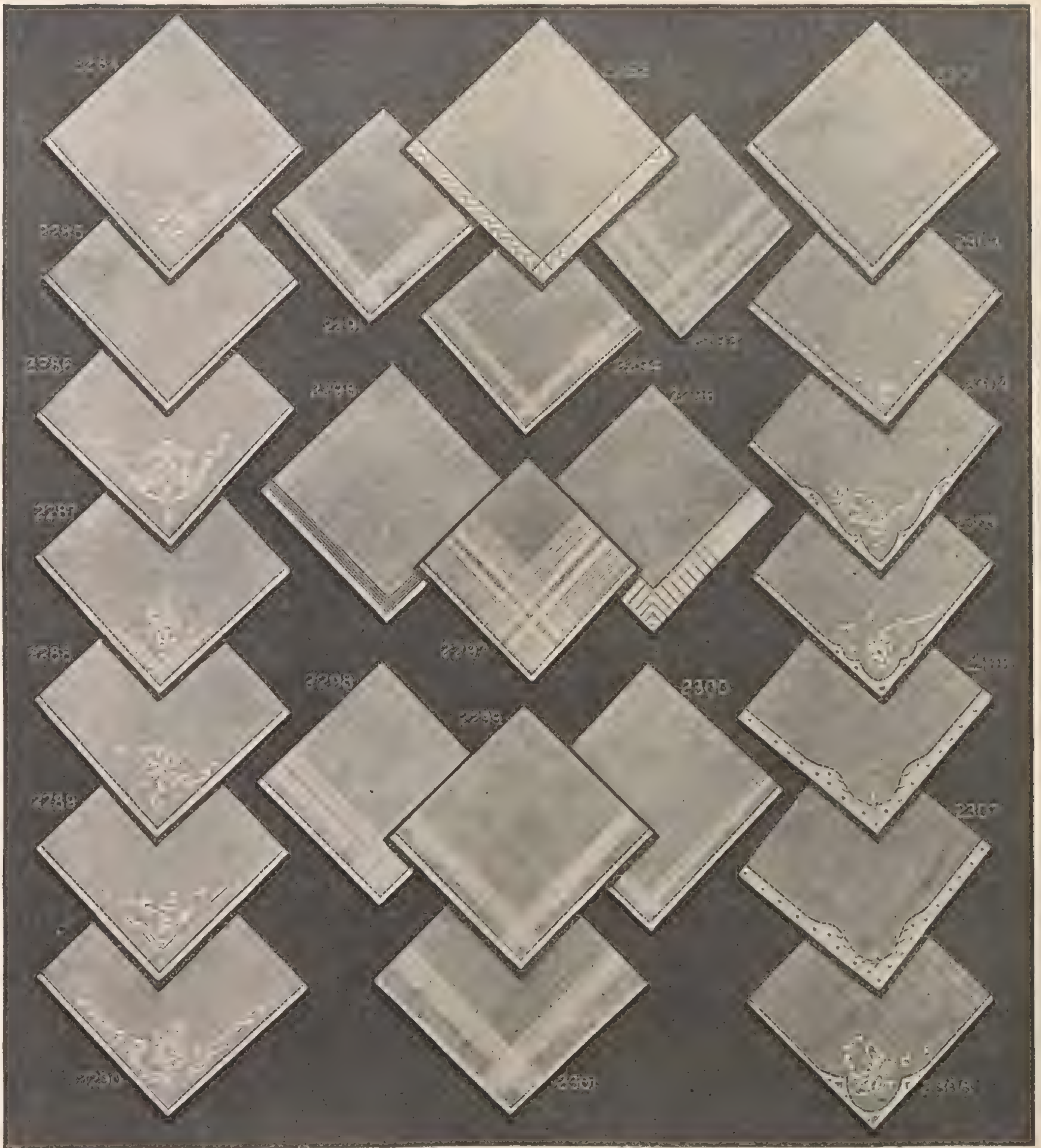
EFFECT AND TWO CHIC SKIRTS



Skirt No. V4309. A skirt requiring 23/4 yards of material 54 inches wide

Skirt No. V4067. A skirt requiring 3 3/8 yards of material 54 inches wide





Christmas Handkerchiefs at McCutcheon's

These Handkerchiefs are beautiful examples of Irish, Spanish, Swiss and French needlecraft, all sheer and dainty, and *all Pure Linen*.

In spite of war conditions, we are able to offer unusual values in exquisitely dainty Holiday Handkerchiefs because we placed large orders two years ago in anticipation of the present Linen shortage, and before Handkerchief prices advanced so sharply.

When our present stock is exhausted it is doubtful if many of these beautiful numbers can be had at any price.

Orders by Mail Filled Promptly

- 2284 to 2290 inclusive (all Hand-Embroidered but 2285, which is Swiss Revere, Hand-Hemstitched) **\$1.00 each.**
- 2291 to 2294 inclusive (all Corded but 2292, which is Hand-Embroidered) **\$3.00 each.**
- 2295, 2296 (Swiss Revere, Hand-Hemstitched) **\$3.50 each.**
- 2297 (French Corded, Hand-Hemstitched) **\$4.50 each.**
- 2298 to 2301 inclusive (All Irish Corded and Hand-Hemstitched but 2301, which is Swiss Corded with Hand-turned Hem) **75c each.**
- 2302 to 2308 inclusive (Swiss Hand-Embroidered) **\$2.50 each.**

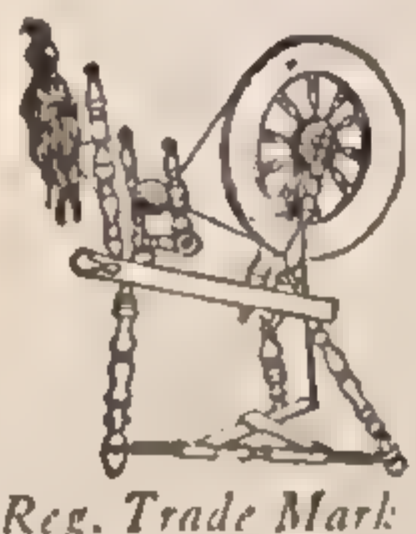
We counsel prompt selection while stocks are complete.

Foresighted women are buying McCutcheon fine Linen Handkerchiefs by the dozen

James McCutcheon & Company

The Greatest Treasure House of Linens in America

Fifth Avenue, 34th & 33d Streets, New York City



Reg. Trade Mark



Reg. Trade Mark

A. Sulka & Company Holiday Suggestion

French
Silk Cravats
These Models
\$5.00 each



French Silk Mufflers
These Models \$16.50 each
Embroidered Cut-out
Monograms \$5.00 additional



French Silk Crêpe, Handkerchiefs
Above Model \$3.00. Monograms additional

For immediate and Holiday needs the above attractive offerings are unusual. These models of elegant quality, selected through our Paris Shop, are most exceptional.

Orders by mail filled promptly—State colors preferred

A. Sulka & Company

NEW YORK
512 FIFTH AVENUE

PARIS
6 RUE DE CASTIGLIONE



Blouse No. V4388. A costume blouse of velveteen worn with a satin skirt makes a smart afternoon frock



Blouse No. V4069. Soft and very becoming is the distinctive neck-line which finishes this trim blouse



Blouse No. V4516. This velveteen over-blouse adds warmth to a blouse of sheer material

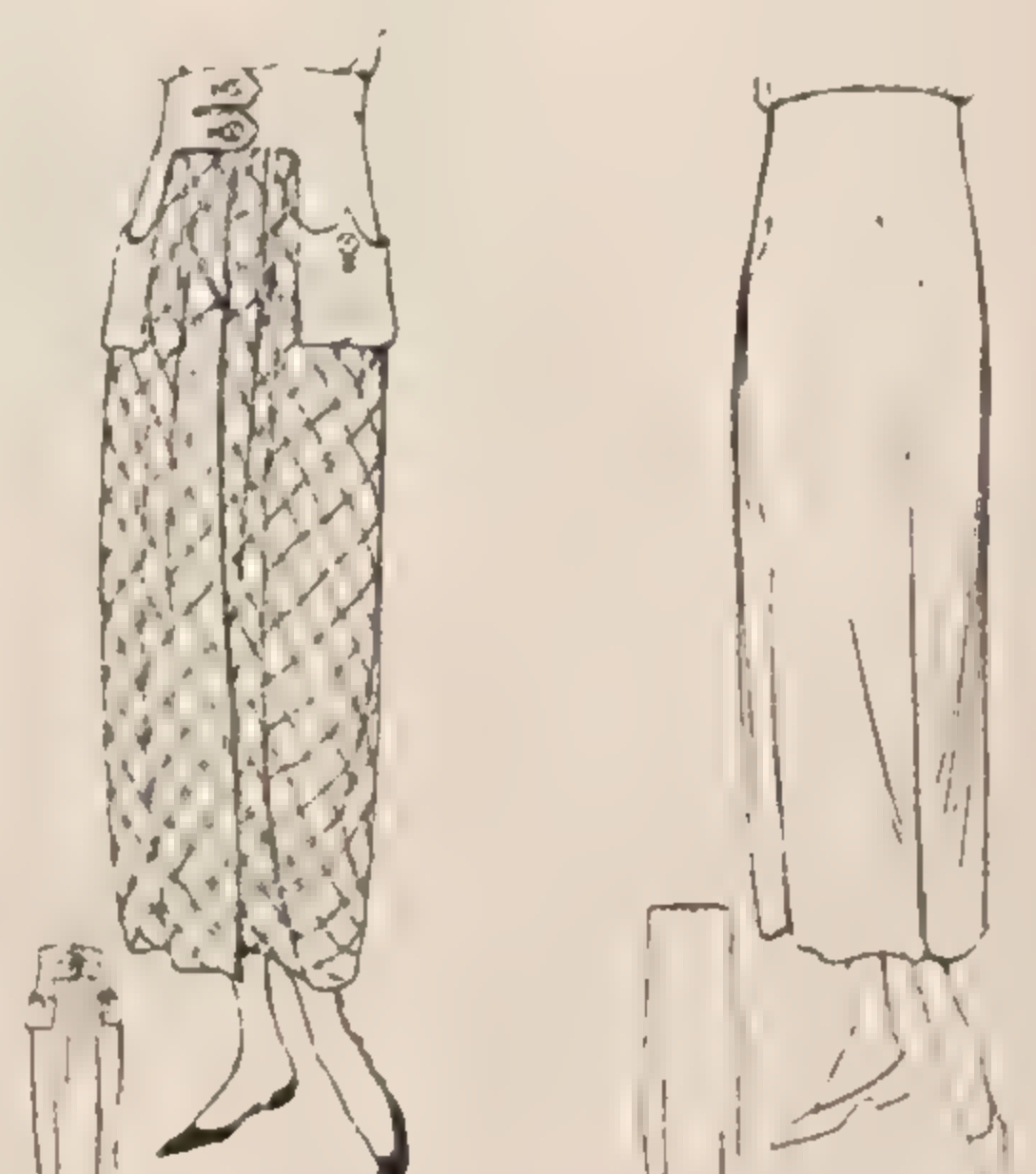


Blouse No. V4376. A slip-on blouse which has a very becoming collar and new shoulder-line

BLOUSES AND SKIRTS OF UNUSUAL DESIGN



Skirt No. V4156. Especially designed for 27-inch velveteen and requiring 2 7/8 yards. Skirt No. V4068. A two-piece model requiring 2 3/8 yards of 54-inch material

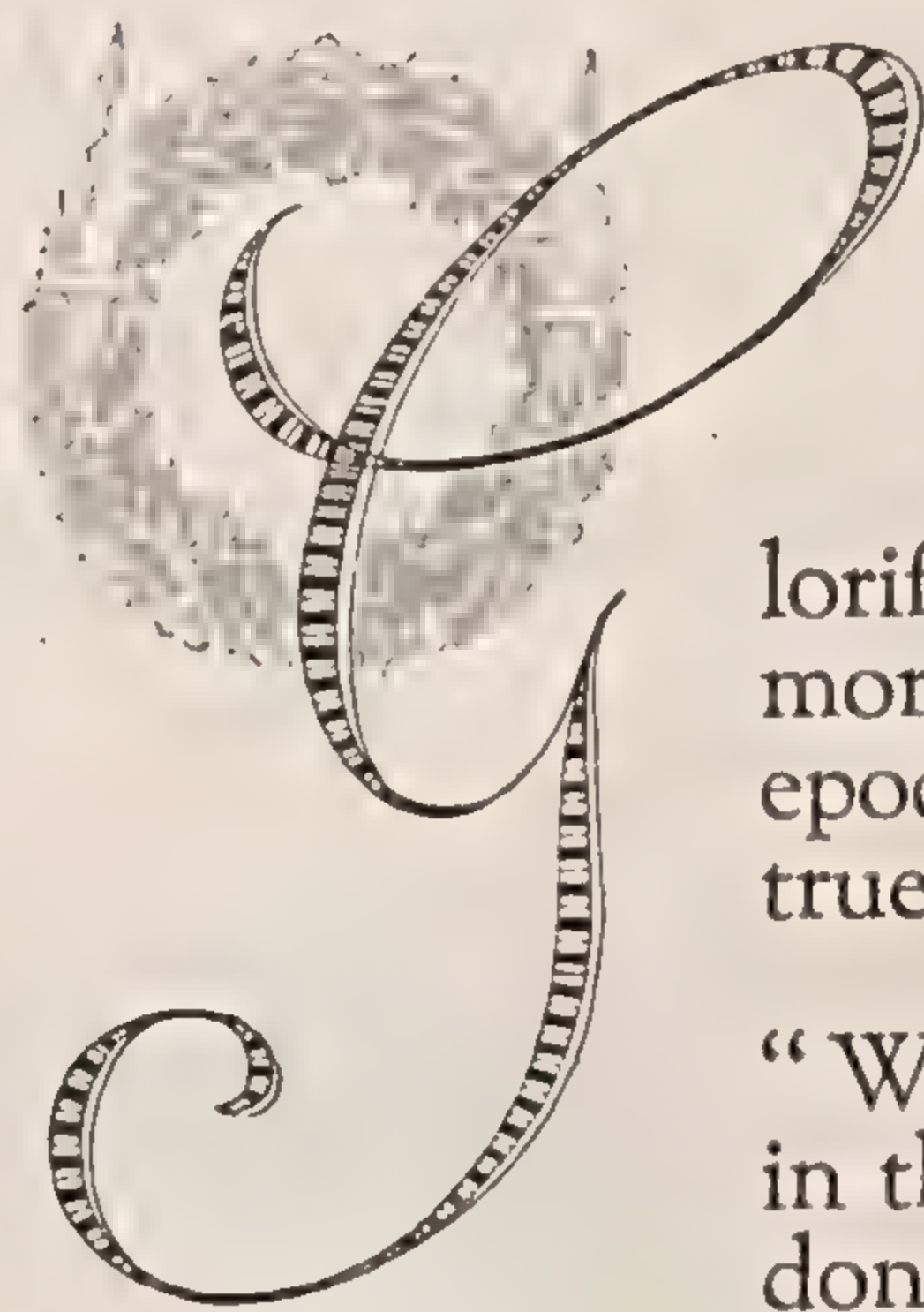


Skirt No. V4062. A skirt requiring 2 1/4 yards of 54-inch material. Skirt No. V4370. A two-piece skirt, 1 3/4 yards wide, requires 2 3/8 yards of 36-inch material



WALTHAM

THE WORLD'S WATCH OVER TIME



lorified by thoughts of deeds accomplished, and of still more work to do, the coming Christmas will mark an epoch in the elimination of "non-essentials" in every true American home.


"What shall I give him?" is a question easily answered in these important days when the world's work is being done on schedule — when man's most valued possession is Time.

Give him a watch — father, brother, sweetheart, husband, son — a Waltham, that stanch and never failing guide to a life of punctual activity.

See the many models at your jeweler's. Some exquisitely beautiful in the artistry of their slender lines and graceful contour. Others more suited to robust work, when such a watch is needed.

But all — no matter what their styles and sizes — possessing that faultless precision symbolic of the name they bear — a precision which brought the horological experts of the greatest nations to Waltham for their official time.

Give him a Waltham. No token of your affection or esteem will be so sincerely appreciated. No gift — through all a lifetime's faithful service — such an endearing reminder of one who thought and cared — and selected well.





Furs for the Holidays

This year, when the conservation of woolens is especially imperative, and in view of the marked preference for gifts of practical utility, furs will be more appreciated than ever.

We invite your inspection of an unusually fine assortment of

**COATS CAPES
SCARFS MUFFS**
in all desirable furs

Particular attention is called to our furs for men.
Fur and Fur Lined Coats, Hats and Gloves

The wide variety offered will meet the purse limitations of all.

*Photographs and price list sent on request.
Please specify whether particularly interested
in coats or sets that we may better serve you.*

C. C. Shayne & Co.

Manufacturers of
Strictly Reliable Furs

126 West 42d Street, New York City



GOVERNMENT REGULATIONS

What Can Be Sent for Christmas to

The Men and Officers in the Army and

Navy, and How and Where to Send It

SANTA CLAUS will have to be much more systematic than usual, this Christmas, and especially in respect to all the men in the Army and Navy who will be looking to him for presents. No last-minute gifts will be allowed, no big, bulky, mysterious packages, and none that will weigh Santa Claus' bag down an ounce more than the prescribed amount. In fact, Santa Claus, like all the rest of the world, is under military orders. For the men overseas the regulations are very strict. Each soldier is to receive one package and one only. Christmas labels are being distributed in the overseas Army now, one to each man, and each soldier will send this to the person from whom he is to receive a Christmas box. Just who that person is to be is left to the discretion of the soldier—an arrangement which will undoubtedly cause some speculations, anxiety, and jealousy—and a great deal of romance.

SENDING PRESENTS OVERSEAS

These labels are very valuable documents, for they are the one and only means by which the soldier may get a Christmas present. If they are lost, no amount of explanation will procure another one, and the unfortunate owner will go giftless at Christmas. Therefore, they should be guarded with the greatest care and sent back—on a Christmas box—at the earliest possible date. In addition to this, the regulations state that no parcel must exceed three pounds in weight when wrapped. Unwrapped, the limit is two pounds and fifteen ounces. Cartons of the correct size will be available at Red Cross chapters and auxiliary headquarters after November first. All packages must be shipped in these cartons, not later than November twentieth. The contents of each box will be carefully examined by Red Cross officials. No articles barred by the postal authorities will be accepted, and no messages can be tucked into the package. Lists of the articles prohibited by the Post Office will be furnished by the Red Cross. The postage, at parcel post rates, must be paid to Hoboken, New Jersey, by the sender.

FOR THE MEN IN THE NAVY

Christmas day in the Navy will be a far more lavish affair, as the transportation difficulties are far less than those of

the Army. Officers and men in the Navy may receive boxes, sent by express, weighing as much as twenty pounds, or boxes, sent by mail, complying with the regular postal regulations as to the weight and size of packages. These will not be sent through the Red Cross, and need have no official authority. They must, however, bear the name and address of the sender, a description of the contents, the words, "Christmas Box," and the name and address of the recipient.

WHERE TO SEND CHRISTMAS BOXES FOR THE NAVY

These packages must be addressed in care of the Supply Officer, Fleet Supply Base, Twenty-ninth Street and Third Avenue, South Brooklyn, New York. To facilitate inspection they should be packed in wooden boxes with hinged or screwed covers. No perishable food not packed in cans or jars will be accepted. The charges must be paid to Brooklyn.

Shipments for vessels abroad or for foreign shore stations should reach the Fleet Supply Base by November fifteenth. Those for vessels in home waters should reach the Fleet Supply Base by December first.

THE REASONS BEHIND THESE RULES

All of these regulations seem very complicated and—at first glance—somewhat dampening to the Christmas spirit and enthusiasm. It is only natural to wish to make the Christmas of the boys at the front more festive than any other Christmas that has ever been. We are all of us rightfully sentimental about the men for whom we are wearing a service star, and Christmas is, above all days, a sentimental time. Considering this, one small package seems a very small expression of our sentiments. But when one pauses to consider the labour that every package involves, the space it takes up on ship and train, and when one comes to multiply all this by the number of men now overseas—then it becomes a different matter. We all want to be very certain that this is the last Christmas that the American Army will have to spend across the seas. And every train and ship that carries Christmas gifts instead of ammunition may postpone the end of the war and the victorious day when the boys will come home.

Gordon HOSIERY

Possesses that richness of quality, lustrous sheen and exquisite sheerness that lend such elegance and refinement to the simple war-time costumes.

And Gordon Hose meets every demand for economy because of its lasting quality.


Ask for Gordon at your favorite shop and insist upon getting it.

For Men, Women and Children

Brown Durrell Co.

New York

Boston



Gordon HOSIERY



BERGDORF
GOODMAN

616 FIFTH AVENUE
between 49th and 50th Sts.

NEW YORK

Importers Creators

Gowns

Unique, individual, becoming

PARIS IMPORTATIONS
ORIGINAL CREATIONS

illustrating the subtle
points of difference be-
tween strictly modish
costumes and clothes
unique, individual, be-
coming.

SMART TAILLEURS
COATS WRAPS
BEAUTIFUL FURS



A brass flower basket and little night light
are painted prettily to match the boudoir,
thus saving the necessary cleaning of a
metal that tarnishes soon; basket, \$6;
night light, \$4

ON HER DRESSING-TABLE

"WHEN I first put this uniform on, I said as I looked in the glass," —but the words of admiration and appreciation voiced by the heavy dragoon in "Patience," Gilbert and Sullivan's opera, are not, alas, the words of the woman of to-day who must don hers. Sad to relate, the regulation cut of a uniform allows for no faults in the figure of either man or woman, and pride has had many a fall of late. The rather careless carriage of womankind in the past few years has, it is true, given a fashionable flat and uncorseted appearance, but it has also resulted in round shoulders and, often, in an accumulation of fat at the back of the neck, and this is ugly in a uniform. The would-be soldier is here faced with her first enemy.

FITTING THE FIGURE TO THE UNIFORM

As straight shoulders and a flat back can not be acquired expeditiously enough by the strongest effort of will or drilling, it is necessary to find some aid for reducing as quickly as possible. One must be careful, however, to avoid the injury sometimes attendant on too strict a course of dieting or the weakening effect of too many hot baths. One specialist is solving the problem for many by making garments that will reduce any part of the body that requires it, but which do not affect the rest of the figure. It is interesting to spend a morning in this establishment and witness the careful consultation, fitting, and adjustment of these garments to women who, wishing to look their best, have sought the remedy that will make the donning of a uniform a joy and result in a greater efficiency in their work. The effect of a correct carriage and careful gowning can not be overestimated for either civilian or soldier when one realizes how much stress is laid by

our most brilliant generals on the appearance of their men under all circumstances.

Another reason why a round fat back strikes terror to the heart of a woman is the fact that there is nothing more indicative of age than this. To remedy this defect there is a comfortably fitted lightweight rubber jacket to be worn for a portion of the day at least. With the setting-up exercise of military drill to bring the shoulders back to their normal standard, the results should be excellent. For women who possess a symmetrical back, but whose hips are too generous, there is another reducing garment. The uniform may then be donned with the assurance that one's bearing approaches the military standard and does not appeal to the caricaturist. There is also a chin strap to be used if the face is too fat, and a mask to be worn at night; many have found this most efficacious in clearing the complexion. The garment for the back may be bought for \$7, the hip garment for \$9,—or \$13, if made to measure,—the chin strap for \$2, and the mask for \$6.

THE DRY SHAMPOO

While it is most important to keep the hair very clean when on duty, it is not always possible to find all the means for a frequent shampoo with water. Every soldier girl, therefore, should be provided with the means for a dry one, and for this purpose there is a powder that is considered especially good for the oily scalp,—a condition which often results from too frequent washing. This powder checks the flow of the oil and at the same time cleanses the hair and leaves it fluffy and dry. A word of caution should be given to those who use a dry shampoo. One should massage and brush out all

(Continued on page 84)



This quaint stationery box with its compartments and drawers for pens or pencils will be made to order in any colour; \$25. For a boudoir, especially where the keynote is Italian, the Della Robbia candlestick, arranged for electricity, lends a delightful touch; \$12



Decide to-day to give
your skin a chance
to restore its own
natural beauty

Resinol Soap

Too much care can be as disastrous to the complexion as actual neglect! Nature never intended the delicate skin of the face to be clogged with impurities—no more did she intend it to be rubbed, kneaded, or treated with harsh cosmetics.

All the help she asks to build fresh, normal complexions, is wholesome soap-and-water cleanliness—the simpler, healthier living which war-time is bringing about will do the rest.

But the soap you use should be the *right* soap. Some toilet soaps are really too harsh for the face. They take off the dirt, but they take off with it the delicate oils which keep it soft and pliable. So your soap must be pure. And if, as is too often the case, your skin now is not in the best condition, you will want in your soap a gentle medication which will allay the present trouble and give Nature a chance to build afresh.

Resinol Soap combines beautifully just these properties and is the pure, cleansing, healing soap you want. Why not begin today to use it?

Resinol Soap is sold by druggists and the best dealers in toilet goods.

Men with tender faces find that Resinol Shaving Stick prevents irritation.



A. Jaekel & Co
Furriers
384 Fifth Avenue
(Between 35th and 36th Sts.)
NEW YORK

**"The Furs That Heighten
Woman's Charm"**

**Reliable Furs
Correct Styles**

THERE is more reason than ever this year to do holiday shopping early—especially in the matter of Furs, which are the first requisite of fashion.

The high cost of materials, coupled with the severity of the weather, render Furs an economy and an absolute necessity. Early buying gives the widest range in making selections, and is prudent in view of advancing prices. Official regulation of store hours to prevent crowding further restricts shopping opportunity.

STYLE BOOK FREE

PHONOGRAPHS ENLIST for OVERSEAS

(Continued from page 52)

are phonographs that aren't needed, to say nothing of records that are never played.

"We want those slacker records," said Mr. Vivian Burnett, the acting chairman and originator of the Phonograph Records Recruiting Corps, "and in addition we want the records that people are using, will really miss, but are willing to give to the Army and the Navy. Already we have five hundred local branches organized, and we want one in every city and town in the country. The other day we had a letter from Pig Point—no, you don't know where that is—neither did we. But there's a group of girls at Pig Point who make munitions. They said they had nothing to do with their evenings because, since the work was dangerous, they were far away from the nearest town. Wouldn't we send them a phonograph, please?"

By the same mail came another letter from a boat in New York Harbor whose mother-ship was the *Amphitrite*.

"But if you get a phonograph for us, do for heaven's sake send it straight to us, and not in care of the *Amphitrite*," implored the ensign who wrote, "because if you do, we'll never see it. Those fellows sure are sharks for music."

"DEAR GERALDINE—THANK YOU"

The letters that come aren't all requests; some of them are to say thank you, like the one that Geraldine Farrar prizes so highly. It tells of a group of boys who were waiting to go into action for the first time. It was bitter cold. It was night. The barrage had been tearing the heart out of the world for half a horrible hour. Then it stopped, and the comparative silence while the first divisions went in was worse yet. Then somebody had an inspiration, and out into that hellish night there stole the cool soprano ripple of Geraldine Farrar's voice singing—not "The Star Spangled Banner," but "Mighty Lak' a Rose." The letter doesn't say much, but it says all that Farrar wants to make her an ardent patron of the Phonograph Record Recruiting Corps, "Dear Geraldine—Thank you."

But it isn't only before an action that the men want music; it's after an action; and after all actions are over forever.

A member of a hospital unit was given the duty of caring for shell-shocked pa-

tients who were still within sound of the big guns. He had seventy-five of them, not physically injured in every case, but terribly ill for all that. Shortly after midnight the bombardment began.

"No, I won't try to tell you about it," he said. "I wouldn't dare. It was too awful. Every five seconds there was a flash in the sky, then the roar of the guns, and—but if you've ever seen shell-shock you know, and if you haven't, thank God. I never was so glad to see the end of a night in my life."

"That day I thought it all out. At just about one A. M. the bombardment started again, but before the horror of great darkness got its clutches on my poor boys, I had all the windows and doors shut, and the loudest record we had was blaring away on the phonograph. From that time until the guns stopped I stood there changing records. You could see that awful look coming into their faces even in the second between one song and the next. But we fought it off together—the phonograph and I—and when the dawn came they were all asleep."

If it is true, as medical authorities assert, that music speeds up convalescence ten per cent., then even the most practical-minded of us can see the need of that million records. Records have casualties, too, remember, and an army of a million needs constant recruiting if it is to be kept up to strength. Even if there are five hundred branches at present gathering music for the boys, there isn't a record that hasn't a questionnaire that is directed to its address.

Are you sure that you'll need that record? If you say "yes" the first time, think of Pig Point, think of the convalescent hospital with the once-a-week band concert, think of the shell-shocked patients in France. Then ask yourself again—do you need all the records you have? Are you sure you need the phonograph itself? Are you sure you haven't time to get your friends together and organize a branch of the Phonograph Recruiting Corps? It was Farrar who sang "Mighty Lak' a Rose," to be sure; and it was Farrar who got the letter. But between Farrar and the boys who went over the top with that pathetically and gloriously inappropriate song there was an unknown woman who deserved a letter, too—the woman who sent the record.

ON HER DRESSING-TABLE

(Continued from page 82)

the powder thoroughly, lest the pores become clogged, a most injurious condition for the scalp. This powder, which is delicately perfumed with violet, may be bought for 50 cents a box. It is also sold in combination with a hair tonic, specially prepared for each individual case, which is excellent for journeys or for use in camps or overseas. The price for these two preparations is \$1.50.

For the scalp that is undernourished, there is a wonderful preparation of bear's fat and beef marrow which is recognized as a valuable hair remedy. This fat feeds both the scalp and the hair roots, and may be bought for \$1 for two ounces.

Fatigue is never becoming, and now that pale cheeks are apt to be the result

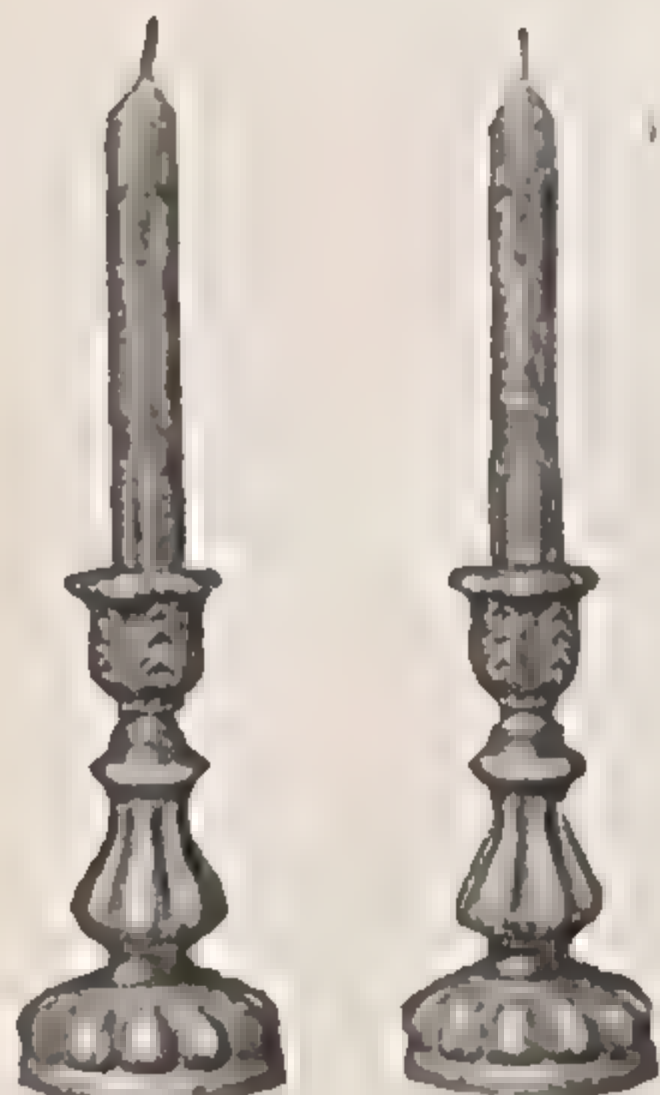
of overwork, the woman who wishes to cheer others by never looking tired herself can not resist a tiny little silk case, rubber lined, in which there is a tube of the most natural colouring in the world. This is compounded in oils and if properly applied defies detection, besides having the added quality of being waterproof. This pretty little case with an application pad is easily slipped in the purse and costs 75 cents.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.



OVINGTON'S

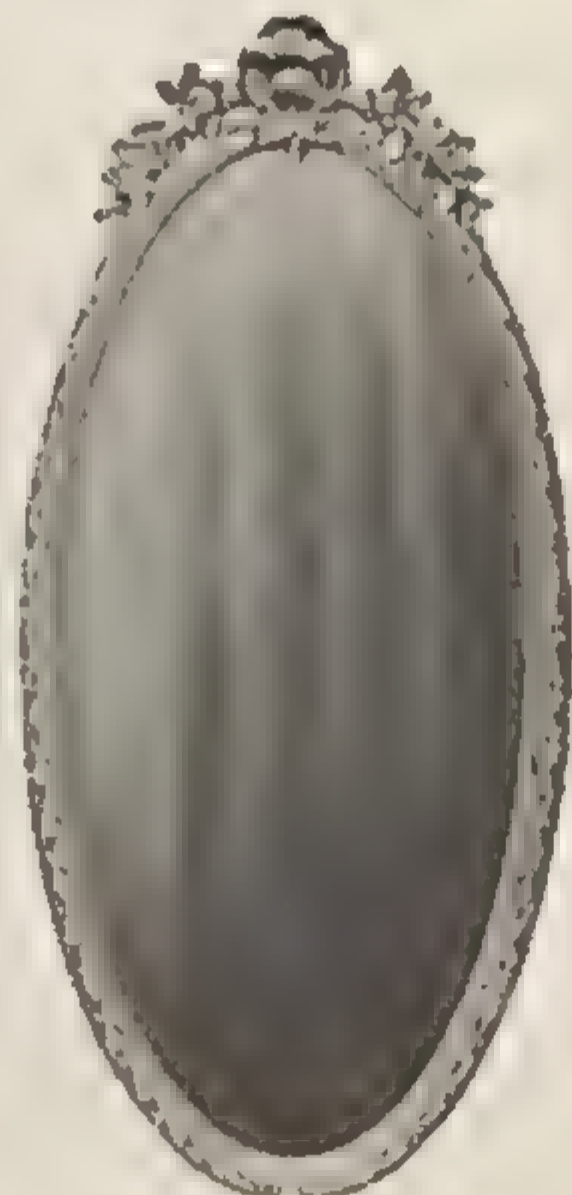
EARLY CHRISTMAS SHOPPING PAGE



593—No bride ever received too many candlesticks. These are 7 1/4 in. high, decorated in antique gold and polychrome colors. Decorated candles. Complete, \$5.00. Candles, \$1.50 the pair. Candlesticks, \$3.50 the pair.



580—One of woman's privileges is to surround herself with pretty things. These glass toilet bottles of octagonal shape are edged with gold, and their stoppers come in blue, yellow, lavender, or old rose. 6 in. high. The pair, \$7.50.
581—Any dressing table will be the handsomer with this glass powder box of octagonal shape upon it. The cover matches the bottles shown in 580. \$3.50. Pair of bottles and one box, \$10.00.



587—Oval mirror, antique gold, carved laurel leaf design around border and shield top. Plain plate glass. 14 in. wide, 30 in. long. \$10.00.



566—A Venetian glass box with a color topped with a cluster of fruit in natural colors, 5 1/2 in. diam. For preserves or jellies in the dining room, or for bon bons or chocolates in the living room, \$3.50.



651—An unusual service frame, showing insignia of both services: At top center is shown the eagle, shield, star, and arrows; corners, biplane and monoplane; right side, wreath, cross-guns, and cross-quills; left side, crossed anchors, rope, and wreath; bottom center, Liberty; corners, 4-inch gun and battleship. Made of Sheffield and finished in raised design. \$12.00.



665—This service frame for the picture of the man who has gone into the Army or Navy has a sepia border with a gold eagle, crossed flags in colors at the top. It is for a picture 8 x 10. Price \$5.00.



THERE is a war-time meaning this year to the expression "Do your Christmas shopping early". Deliveries shipped after December 5 will not be sure to reach you in time. But if you send for our new catalogue at once and make your selections promptly we shall be able to deliver on time.

OVINGTON'S

312-314 FIFTH AVENUE, NEW YORK

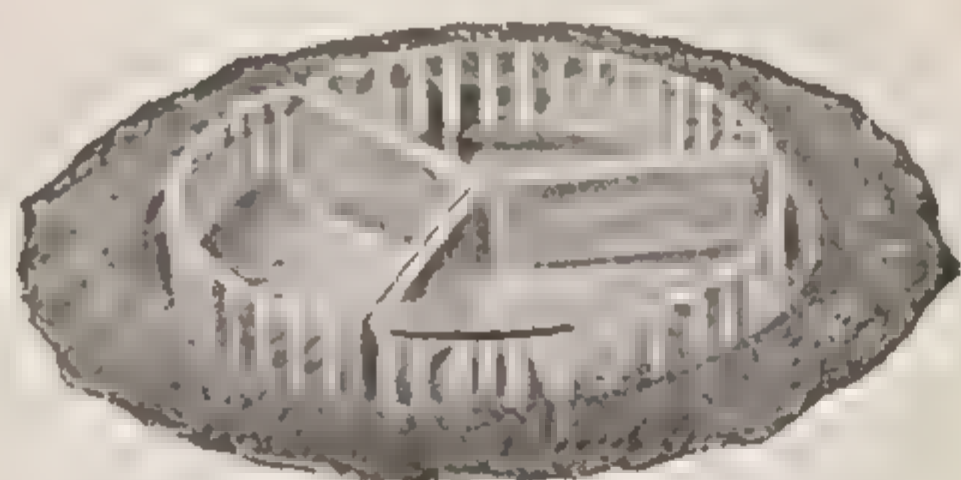


499—Filled with a tangle of flowers, what could be lovelier than this flower bowl with its alternating stripes of frosted and clear crystal, with gold edge, on a black glass block; 8 in. in dia. \$5.00.
499—Flower bowl of glass with variegated plain and engraved stripes. With its black glass block it makes an exquisite decoration. The bowl is 8 in. in dia. Price for both pieces \$3.50.



596—Hand-wrought iron ash stand, antique finish, 30 in. high, with ash tray 5 1/4 in. in dia., match-box holder, and two cigar rests. \$18.00.

600—To help you save coal, get this fire set of black iron with polished brass handles. Contains stand, shovel, tongs, poker, brush, wrench. Only \$10.00.



653—The richness of massive Sheffield in Dutch silver design is splendidly shown in this relish set. The three relish compartments are of engraved glass, cut star bottom. The Sheffield holder, 12 1/2 in. in dia., can be used separately as a chop dish. Price is \$15.00.

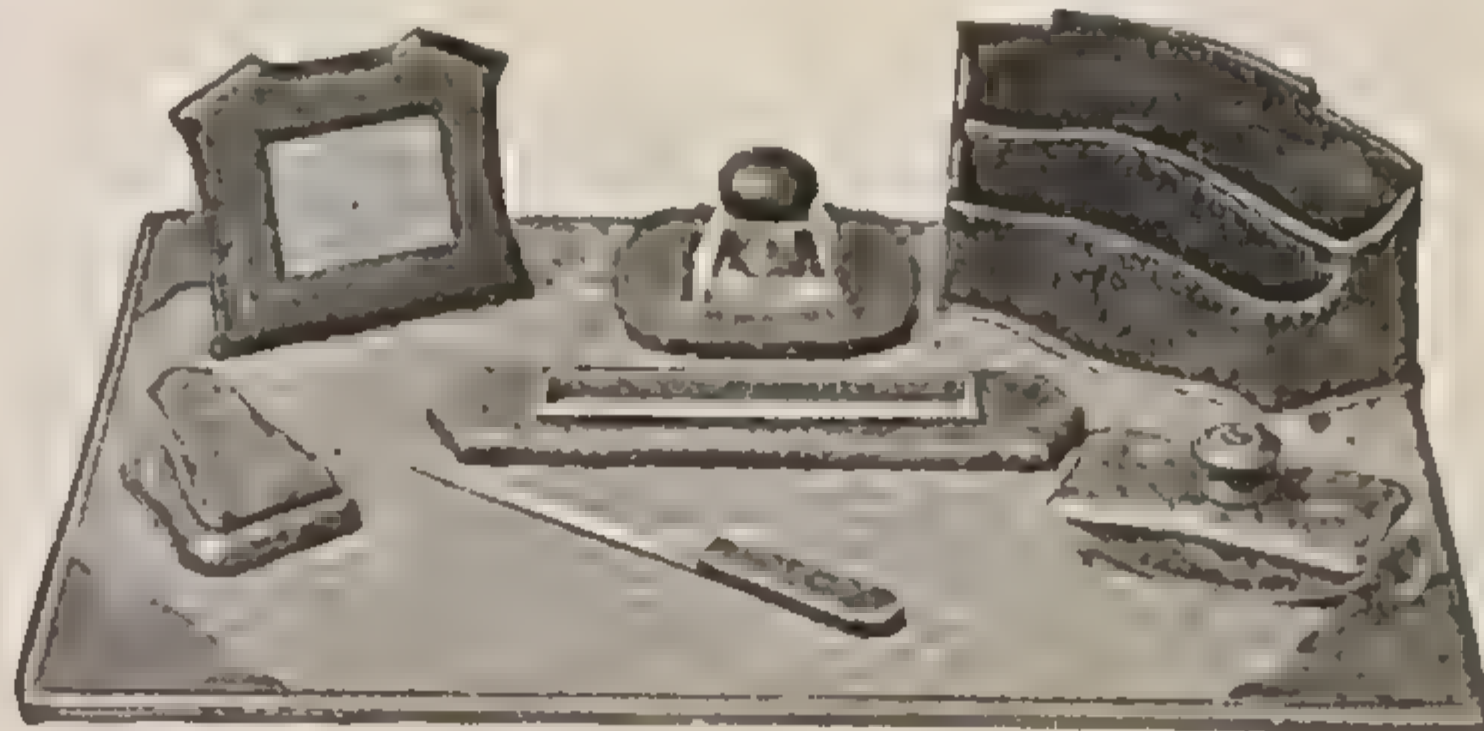
618—The man in the service will appreciate this pocket match safe, for paper matches. It is made of bronze, with a brown finish, decorated with a sterling silver shield and the letters "U. S." A splendid gift for only \$1.50.



612—The most sumptuously bound books will be proud to associate with these bookends, finished in burnished gold, decorated with a raised fruit design in polychrome colors. The pair, \$7.50.



616—This Japanese lamp has a base of porcelain with a parchment shade, 10 in. in dia. and 15 in. high. You may obtain it in either green or black, with pink flowers and leaves. Price only \$5.00.



613—This Florentine desk set of fine leather is delicately embossed and decorated in polychrome colors. Besides a pad, 16 in. x 23 in. long, it contains four corner pieces, paper cutter, roll blotter, paper clip, pen tray, ink-well, calendar, and stationery holder. Only \$40.00.



606—Wood stand—21 in. high in antique gold decorated with colored flowers, shield of parchment in black with colored bird and flowers; 8 1/2 in. x 11 in. high. Price \$15.00.

312-314 FIFTH AVENUE, NEW YORK

S O C I E T Y

Births

NEW YORK

Adams.—In October, to Lieutenant and Mrs. Crittenden H. Adams, a daughter.

Belmont.—On October 14, to Lieutenant and Mrs. Morgan Belmont, a son.

Nixon.—On September 30, to Lieutenant and Mrs. Stanhope W. Nixon, a daughter.

Zabriskie.—On September 29, to Ensign and Mrs. Charles Lemaire Zabriskie, a daughter.

SAINT LOUIS

Lord.—On September 26, to Captain and Mrs. Russell Lord, a daughter.

Higgins-Warren.—Miss Rhoda Anderson Higgins, daughter of Mr. Richard H. Higgins, to Lieutenant Edward Willard Warren, Air Service, U.S.A., son of the late Everett Warren.

Purnell-Thébaud.—Miss Frances Purnell, daughter of the late George W. Purnell, to Mr. Paul L. Thébaud, son of Mr. Edward P. Thébaud.

Scott-Baker.—Miss Mimi Scott, daughter of the late George I. Scott, to Lieutenant Hobart A. Baker, Air Service, U.S.A., son of Mr. Alfred Thornton Baker.

Spadone-Adams.—Miss Blanche Spadone, daughter of Mr. Henry Spadone, to Mr. Samuel Adams, junior.

Tucker-Sutton.—Miss Marion Tucker, daughter of Mr. William Austin Tucker, to Major Redondo Sutton, U.S.A., son of the late James N. Sutton.

BALTIMORE

Hubbard-Morris.—Miss Miriam Warren Hubbard, daughter of Mr. Wilbur W. Hubbard, to Lieutenant George Maurice Morris, Ordnance Department, U.S.A.

CHARLOTTESVILLE

Urquhart-Warren.—Miss Katherine Urquhart, daughter of Mr. David Urquhart, to Lieutenant George Henry Warren, junior, U.S.A., son of Mr. George Henry Warren.

SAVANNAH

Stovall-Craigie.—Miss Pleasant Stovall, daughter of Mr. Pleasant A. Stovall, United States Minister to Switzerland, to Mr. Robert Leslie Craigie, Second Secretary of the British Legation at Berne, Switzerland.

WASHINGTON

Burleson-Grimes.—Miss Lucy Burleson, daughter of Postmaster-General Albert S. Burleson, to Ensign Charles G. Grimes, U.S.N.

Peters-Moore.—Miss Alberta L. Peters, daughter of Mrs. Preston Peters, to Lieutenant-Colonel John C. Moore, Signal Corps, U.S.A.

Taussig-Henderson.—Miss Mary Taussig, daughter of Professor Frank W. Taussig, to Mr. Gerard Henderson, son of Mr. Ernest F. Henderson.

Weddings

NEW YORK

Evarts-Morgan.—On October 3, at the home of the bride's parents, Lieutenant Jeremiah M. Evarts, U.S.A., son of Mrs. Maxwell Evarts, and Miss Katharine A. Morgan, daughter of Mr. Edwin D. Morgan.

Livingston-Duffard de la Claire.—On October 11, in the Central Presbyterian Church, Mr. Henry B. Livingston and Madame Leonie Duffard de la Claire.

CHICAGO

Mallery-Marshall.—On October 21, in the Church of the Ascension, New York City, Mr. Otto T. Mallery and Miss Louise C. Marshall, daughter of Mr. George E. Marshall.

PHILADELPHIA

Huhn-Curtis.—On October 11, at the home of the bride's parents, Mr. George A. Huhn, third, son of Mr. Samuel P. Huhn, and Miss Alma Mae Curtis, daughter of Mr. Harry F. Curtis.

WASHINGTON

Rowcliff-Leutze.—On September 28, Commander Gilbert J. Rowcliff and Miss Marion Leutze, daughter of Rear-Admiral Eugene H. C. Leutze.

Engagements

NEW YORK

Caskey-Purves.—Miss Sara Caskey, daughter of Mr. Herbert K. Caskey, to Lieutenant Robert Ogden Purves, U.S.A.

Cobb-Allen.—Miss Dorothy Penrose Cobb, daughter of the Reverend Henry Evertson Cobb, to Mr. Frederick Lewis Allen, son of the Reverend Frederick B. Allen.

Eldred-Case.—Miss Alice Gertrude Eldred, daughter of Mr. George F. Eldred, to Mr. Theodore Willard Case, son of Mr. Willard E. Case.

Gilder-Gilbert.—Miss Charlotte J. Gilder, daughter of Mr. Joseph B. Gilder, to Captain Prentiss B. Gilbert, U.S.A., son of Lieutenant-Colonel W. W. Gilbert.



CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women.

Exhibitions of our Footwear are now being held at all the larger cities



Radium and Beauty

The amazing power of Radium now is turned to Beauty's aid in the daintiest of toilet preparations.

What has Radium to do with Beauty?

Let Science answer. Science has discovered in Radium, a revolutionary Beauty Secret.

Consult the Scientific books on Radium in any public library or turn to the "Book of Knowledge." You will find that Radium is a source of Energy a million times greater than any other known.

The tiniest particle of Radium throws off a continuous stream of Energy Rays, from one year's end to the next, never stopping—never diminishing. Celebrated physicians have proved what this amazing Energy will do for the human skin. Radium Rays, in fact, are "accepted by the human system as harmoniously as is sunlight by the plant." They are a *Power for Betterment*.

"Radior" Toilet Requisites are the first and only toilet preparations to contain a definite quantity of *Actual Radium*. (See "Radior" \$5,000 Guarantee.)

"Radior" Toilet Requisites are used in England by noted ladies of title and fashion. They are the *vogue* in leading shops. They are now presented to America.

Each the formula of a noted specialist, you would choose "Radior" Preparations for themselves alone—for the silky smoothness of the creams—the exquisite fineness of the powders—and for their haunting, tantalizing fragrance—an exclusive perfume of our own, not sold in any market.

Radior Toilet Requisites

With the unique power of Radium added, "Radior" Preparations stand unrivalled as aids to Beauty.

You delight in using "Radior" Preparations. There's the "Radior" *Peau de Velour* (Night Cream) which means so much to your complexion—there's velvety "Radior" *Vanishing Cream*—exquisite "Radior" *Face Powder* and "Radior" *Rouge*. There's healthful "Radior" *Skin Soap*—the wonderful "Radior" *Hair Tonic and Shampoo*—and "Radior" *Forehead and Chin Pads* (daintily silk covered) which help so much in preventing wrinkles, crow's feet, double chin and unshapely contours.

Radior Preparations are
GUARANTEED
(under \$5,000.00 purchase)
to be prepared from the
purest pharmaceutical
ingredients to contain
a definite quantity of Actual
Natural Radium and to
remain therapeutically active
for at least 20 years.

Beauty Aids

- 1-Peau de Velour (Night Cream) \$2
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The Pink
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Hawks

At Mount Holyoke, twenty-eight acres of the college land was turned into a farm, and fifteen thousand cans of vegetables were filed for future reference

HOEING FOR DEMOCRACY

(Continued from page 51)

Wellesley enlisted under the banner of the Food Administration early in the spring. A call came from the New England Food Board for Massachusetts wheat sufficient for the loading of one ship. Wellesley gave all the wheat flour on hand—about one hundred and fifty barrels—and for the rest of the year the college diet was practically wheatless. But this wasn't the sole contribution from Wellesley. The Botany Department, under Professor Margaret Ferguson, decided that there ought to be a Wellesley Farm. Unfortunately, the land around the college is poor, and, before it could be planted, it had to be thoroughly limed. Machines for sowing the lime couldn't be obtained, and the work of doing it by hand was so disagreeable that men couldn't be hired for it. Consequently Wellesley went out and limed the whole acreage itself, accepting the red eyes and the dirt with true trench-cheerfulness. During the term, the work of the farm was done by squads of volunteers who signed up for each day. Through the summer it was carried on by groups of girls some of whom served as housekeepers and cooks while the rest were busy in the fields. And everybody is more than enthusiastic about what is going to be accomplished next year.

WELLESLEY'S LAND ARMY PLATTSBURGH

But even this wasn't all that Wellesley did. It furnished the site and financial support for a summer training camp for directors in the Woman's Land Army—a sort of Land Army Plattsburgh—and here Miss Edith Diehl of New York supervised the teaching of thirty picked women representing fourteen states from Maine to California. Everything that a supervisor of a Land Army Camp ought to know was in that course, from site-choosing and camp-planning, under the direction of Commandant Rush and Colonel Hall of the U. S. Marines, to the running of a Ford truck, the giving of first aid, and the cooking of dinner for the whole unit. It is hoped that next year there will be an extension of the camp idea so that every state of the Union will be covered.

Radcliffe was faced with the land difficulty, too, having no land of its own suitable for farming. But the old-established boys' school of Dummer Academy came to the rescue with dormitory accommodations and tillage land for a Radcliffe unit of twenty-six girls who not only raised vegetables for the college, but served as a welcome labour supply for the neighbouring farmers. At Mt. Holyoke, Mary Lyon would have been glad to know that twenty-eight acres of her beloved college ground was turned into gardens with the intention of producing enough to carry the college community through the year, though this community will number from a thousand to twelve hundred. The fifteen thousand cans of

corn, beans, and tomatoes, to say nothing of the potatoes, beets, carrots, turnips, squash, cabbage, and the rest of the kitchen garden stuff of which the faithful farmerettes have produced such surprising quantities, will go far toward making Mr. Hoover sleep o' nights.

Northfield Seminary had a double problem, since they not only wished to raise vegetables for themselves, but for the students who attended the various summer conferences held at the college each year. The work began with the picking of two thousand quarts of strawberries. Then came the hoeing and weeding of a garden of twenty acres and a stand of field corn covering one hundred acres ultimately destined for the Seminary herd that does its bit with a whole ton of milk a day. Finally, there was the canning of all the surplus produce including more than a hundred quarts of blueberries gathered in the nearby hills by the ardent patriots who didn't want to let a single source of food-supply get by them. It may be possible that you, madame reader, have never gathered blueberries. But if you have, you know that you would rather take Metz single-handed than pick that hundred quarts.

It was on such a blueberry day—sizzling sun and high white puffs of cloud—that we went up to Poughkeepsie to see the Vassar unit in action. Not that Vassar had done anything more than the rest, but that it presented a good vivid average of workers, opportunity, and amount accomplished.

The long road stretched away into the aching sunshine, four inches deep in squirrel-grey dust. To the right, the corn edged it in solemn rows that hadn't a breath of wind to stir their pale tassels. To the left, the tomato vines sprawled, speckled with Christmas red. All along the edge of the huge patch ran a little hedge of wooden crates filled to the top with tomatoes. And in the field there were bending blue and white figures that carried Riding Hood baskets in which the red tide rose higher and higher at every step.

A CLOSE-UP OF THE FARMERETTE

"Thirty acres of truck garden," said Miss Helen Garrett, the student in charge of the Vassar Farm Unit, "and it seems as if it were all tomatoes. Here comes the truck to take them to the canning factory."

The squirrel-grey road disclosed a lurching black bulk with a blue and white driver, very hot, very tanned, very serene despite the temperature, and, as she dropped from her seat to the road, very businesslike in securing her crates.

The nearest blue and white picker held up an ensanguined hand. "Did you ever have them squeeze out on you—all hot?"

"You three are to report up on the
(Continued on page 90)

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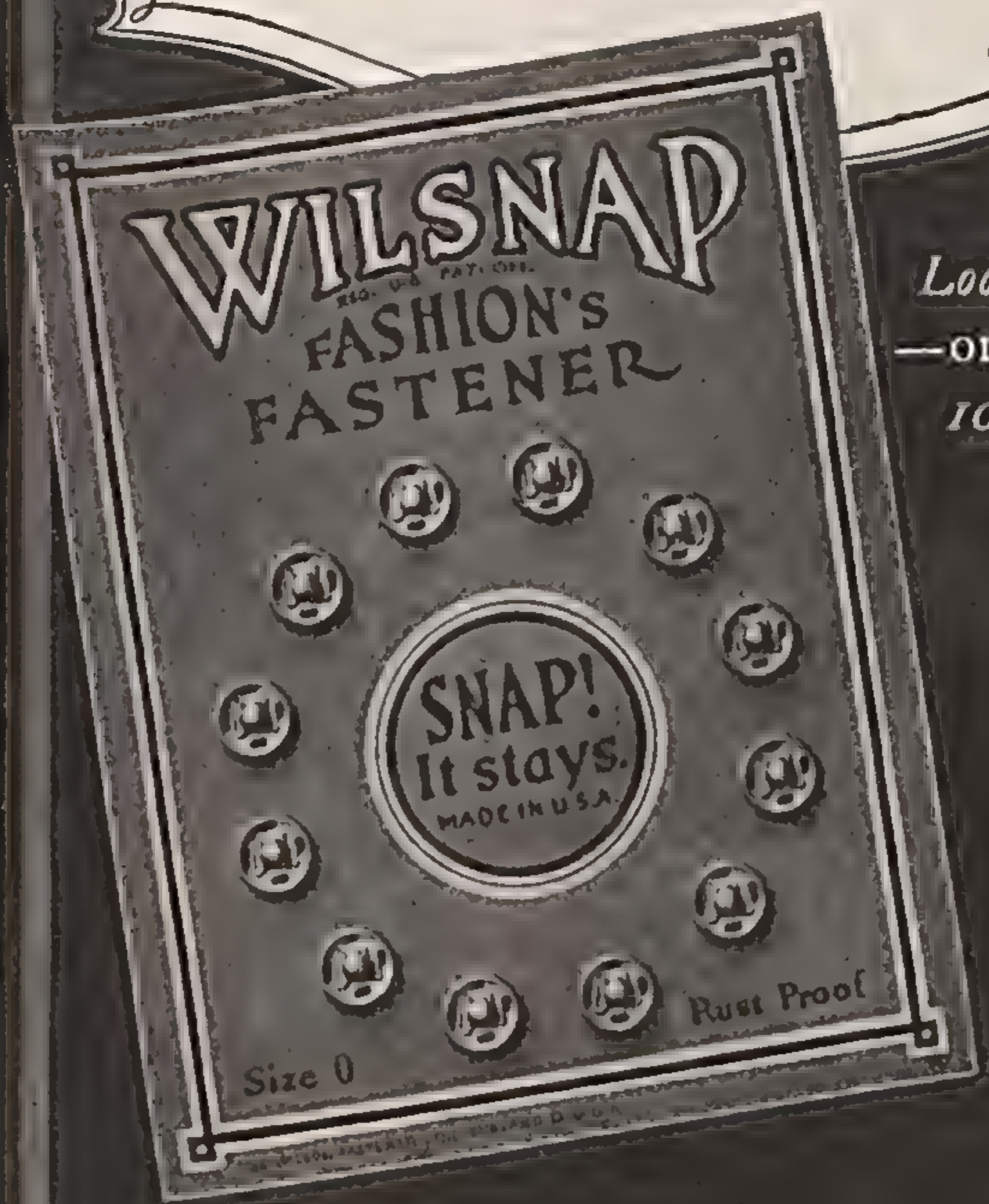
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HOEING FOR DEMOCRACY

(Continued from page 88)

north road," said Miss Garrett. "They have some vegetables ready for the Nurses' Training Camp."

Emptying the last of their tomatoes into a crate, the three designated dug concealed bicycles from the shelter of the corn; there was a flash of blue, a wave of wide straw hats, and off they flew, the pitiless sun twinkling from every nickelled spoke.

"And yet," said Miss Garrett, "some people ask us if the Vassar farmers are just an 'educational unit.'"

The truck driver smiled.

"There are such things, you know. Miss Garrett was invited to speak to one of them up in New England not long ago—only she didn't know it till she was all through talking. She'd been most enthusiastic over the noble work and the great need, and then one of the girls said—they were all in uniform remember—I'm trying so hard not to overdo. Don't you think that's very important? I work an hour one day and then the other hour the next day." And so Miss Garrett found out that they were a two-hour-a-week corps."

"And you work—?"

"Eight hours a day," said the truck driver promptly. "Four on Saturday."

Last year the Vassar unit numbered twelve. This year it began with eighty—students, alumnae, and a sprinkling of students' friends. Finally it totalled one hundred and thirty. The Vassar farm itself spreads over five hundred vigorous acres, the truck garden covers thirty, and there are more than a hundred and fifty head of cattle. Being above all things efficient, Vassar believes in keeping the home fields earning first of all. The head farmer has been with the college for forty-five years, the head gardener for thirty-one, and the neighbourhood has immense respect for their ability to make things grow. The very fact that the Vassar potatoes were hoed by a bloomer squad last year, and that the ensilage corn was prepared by the same enthusiasts predisposed every one in and around Poughkeepsie in favour of "the farmerettes"—though Vassar, as might have been expected, is almost unanimous in resenting the diminutive.

VASSAR PLANS ITS CAMPAIGN

"We proved what we could do last year," Miss Garrett said, "because we worked side by side with men. They gave us a twenty-four acre corn field, for example. We did two rows a day for each individual. They put the men in—and the men did a row and a half. We had one girl who could pitch as much hay as any man they put her up against—and milk more cows."

It was on the basis of the feats performed by the apostolic twelve that the unit of this year was organized. It was most important that everything should go well, for Vassar was to undertake its epoch-making summer training school for nurses told about in the June 1 number of Vogue. Five hundred women were expected, and the farm unit must be able to take care of a peak load all the time. If the alumnae were coming home to be nurses for their country, the student body in blue bloomers must prove that time hadn't caused any deterioration in the Vassar undergraduate. Besides that, some of the estates in the neighbourhood had promised all their surplus vegetables to the nurses, in return for which it was only fair to supply them with the opportunity to hire all the labour they needed for their total crop from strawberries to apples. The canning factory that put up jams and jellies and tomatoes and corn for the college, as well as for the Army and the Navy, had said that there wouldn't be much of it left after the draft unless the Pink and Grey came to its assistance.

But of course they came. If it hadn't

been Vassar, there might have been some need of a query at the end of the sentence. As it was, a period will do. Vassar was teaching Greek in the seventies when Greek was quite unladylike. Vassar wouldn't hesitate about a little thing like bloomers and an eight-hour day.

As to the details of it—the workers are paid eighteen cents an hour and are charged five dollars and fifty cents a week for board whether they spend their time on the Vassar farm, on nearby estates, or at the canning factory. All cheques are made payable to the college, and where, as in some cases, more than eighteen cents is given by the employer, the college keeps the balance for maintaining the unit, and all workers are thus placed on an equal footing financially. The most, therefore, that any earnest patriot can clear is two dollars and forty-two cents a week, which, as any one can see, almost amounts to excess profits and certainly ought to be taxed. The excitement on pay envelope night is great indeed, but if one has had extra laundry done—or missed half a day's work—

"Will you ever forget Lucille?" said the truck driver. "She'd been too exalted for words over getting the first money she'd ever made with her own two hands. She could hardly wait to open the envelope. When she did, she read her cheque out loud—she pretty nearly chanted it—'One—cent!'"

But even working in the fields doesn't test the tensile strength of one's patriotism like working in the canning factory where one stands side by side with—out with it, Vassar—with "ordinary labour." Possibly the college woman has rather emphasized that word in times past. Now she knows that, if we're worth anything, we're none of us ordinary labour to-day. We're all extraordinary—or slackers.

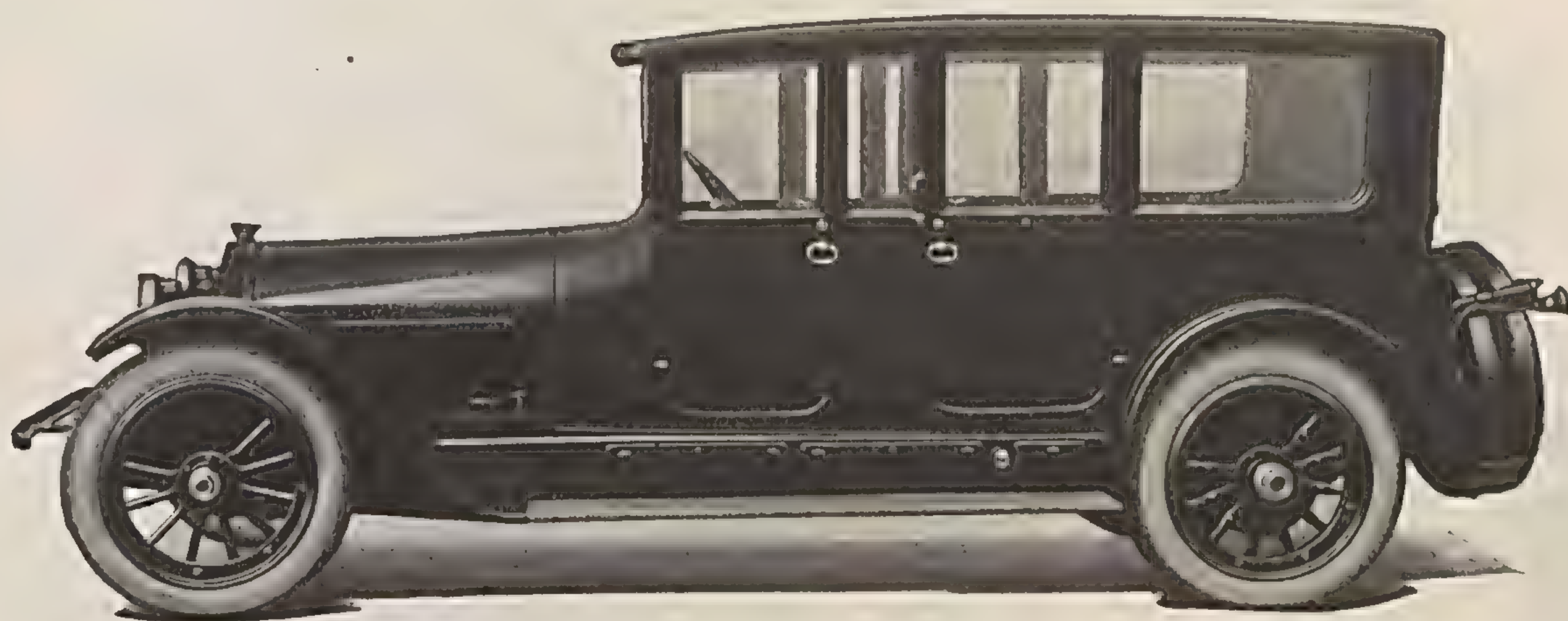
The canning factory rose up out of the trees on the river bank carrying the sweet-acrid smell of uncountable tomatoes. A little earlier in the season it would have been dyed raspberry, but now the long white cutting tables ran scarlet, the cement floor showed greyed-scarlet puddles, and the belt that carried the fruit along to be picked over was a live scarlet band between two rows of blue and white backs. Every night till ten o'clock the clean-up squad work to sterilize every kettle and table and knife. But every morning sees the red slaughter splash the whole place up again.

ROUTING THE KAISER ON THE TOMATO SALIENT

"Talk about work," said Mr. Delapenha, the owner of the factory and the chief grow-a-tomatoist around Poughkeepsie, "those Vassar girls and the ones from the Poughkeepsie High School are certainly wonders. If for any reason there's a five minute lull, they're as fidgety as they can be."

"Twelve girls on this table," one of them said. "Five minutes each—one hour lost. And there's that Navy poster out in the hall that says we owe it to the boys to do our very best."

It's this spirit of patriotic efficiency, perhaps, that is Vassar's contribution to the life of the canning factory. The girl who has earned her living for years has lost the first fine frenzy of her desire to work over-time. She looks on with amusement—amazement—resentment—but in the end with admiration as she sees the girl who doesn't need to work at all, putting sixty-two minutes into every hour. On the other hand, the college woman has a good deal to learn from "ordinary labour" and, being big souled as well as nimble brained, she is learning it. If all social service workers were given a canning factory course to begin with, there might be fewer graduates at first; but there would be more



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SUCCESSFUL STAGE CLOTHES

(Continued from page 37)

ever heard of Mexico, to say nothing of its beetles. As a rule, however, it is well to choose very carefully the painter who is allowed to meddle with the dressing of a modern comedy. "Arty" clothes can kill a play more effectually than even an epidemic of influenza. The "Little Theatres," with their lofty contempt of "realism," need a special warning in this respect. They are apt to extend their unassimilated colour combinations and their curtained style of stage decoration to the dressing of their casts, with disastrous effect. Where the costuming of every-day men and women is concerned, we might well declare that æstheticism is the thief of chic. For this reason it is dangerous to put the entire production, costumes, scenery, and all, into one hand, even though this has been so successful in the more imaginative realms of ballet and opera. A modern play is too faithful a representation of life as we live it, and the audience is too near the stage both in sympathy and in actual distance, for the invariable success of this method. The settings of a play should be subordinated to the players, like bread served at a meal, which touches the ideal when it is so good that it passes unnoticed. If gowns and sets have been planned with no reference to each other, however, the results may be far worse than the distraction of an over-studied interdependence. A violent pink interior such as is used in the last act of that brilliant little drama, "Tea for Three," makes it almost obligatory for Margaret Lawrence to dress in cool grey with accents of dark old-blue. If she had chosen a pink gown it would have been almost impossible to see her at all.

It is often equally dangerous for the playwright to interfere with mandatory directions for the dressing of his characters. Writers' ideas on costuming have been a source of mild amusement to sev-

eral generations of well-dressed readers. Fiction is full of comic examples of the curiously gowned heroines of masculine authors and the even more weirdly attired heroes of authoresses. No one who has ever visualized them can forget the sartorial vagaries of Ouida's magnificent heroes, one of whom appears on a station platform "inconspicuously" dressed in lavender velvet, "the ordinary traveling costume of a gentleman." The exquisite *Bertie Cecil* goes nonchalantly to the races in a sealskin ulster with a red ribbon tied around his neck—but what else is to be expected of a person whose very boot-trees were made of ivory and tortoise-shell? George Eliot proved her masculinity of mind conclusively by dressing the beautiful *Dorothea* in a white woollen robe with sleeves "hanging all out of fashion" which always looked as if it had just been washed. Washed white woollen conjures up visions of the Wagner heroine who appears invariably in a white flannel nightgown with her blonde hair in a cascade, in order to prove immediately to the audience that she is righteous.

A reader with imagination may dismiss such an incongruity from his mind, unless a very persistent illustrator forces it upon his attention; but the spectator at a play has no such mental refuge. An inappropriately gowned leading woman "hogs the stage," to use theatrical parlance. Not only, if she is incorrectly dressed for her part, does the actress prejudice the audience against the character she is portraying, but she can not feel at home in the rôle, if she is sensitive to the influence of clothes. Constance Collier, in her raspberry gown of the first act of "An Ideal Husband," feels that she should really be in low-cut glittery black, but Oscar Wilde gave his verdict for raspberry velvet, and so, willy nilly, Miss Collier had to follow.

HOEING FOR DEMOCRACY

(Continued from page 90)

successful settlements.

This other-class consciousness, however, is just a by-product. The main thing is tomatoes. Next to ammunition, to the Government's mind, comes food, given the right of way on ships and in the labour market. And what would be the good of planting and picking if there were to be no canning?

One little girl, the pivotal point of a ring of busy workers, stands all day long under fire. To be sure it isn't gun fire, nor yet sun fire. But the machine that fills sterilized and boiling hot tins with sterilized and boiling hot tomatoes is responsible for a barrage of heat sufficient to try the soul of Joan of Arc. The little girl in question shifts loose-topped full tins to a revolving disk where their covers are to be pressed on. Her hands are covered with huge red burlap pads stained with tomato juice. And they move ceaselessly back and forth. She can't sit down. She can't stop. She can't go to the window for a breath of air even if the temperature hits ninety.

Why can't she?

For the greatest and biggest of all reasons—the only one that ever held a good soldier since the world began—because she doesn't want to. Because her eyes have seen more than the two dollars and forty-two cents at the end of the breathless week. Because she has caught a

glimpse of something that is worth tiredness—worth an aching back and stained hands. Because she, too,—little curly head in the tomato salient—is a conscious part of the Allied forces of democracy.

Vassar among the tomatoes and Wellesley digging drain boxes, Northfield picking blueberries and Barnard hilling potatoes, Radcliffe in the strawberry bed and the girls down South hoeing cotton—Mr. Hoover has been responsible for a good many things, but nothing more interesting or more far-reaching in result than this movement of the college woman back to the land. That it will not cease when war is over is the opinion of the Woman's Land Army. Many a girl who had her eyes set on a professorial chair has found out that it is much more fun to drive a tractor, incomparably more healthful, and, for the time being at least, much more necessary.

"Every day they come to us," the Secretary says. "They want to study agriculture this winter and farm again next spring, and one of the greatest needs at present is money to give them scholarships. If some of the women who are too old to go into the fields—or too busy—or not strong enough—would only invest money in these girls of ours, they'd be doing more than conserving food—they'd be producing it for years to come."



Style No. 7419—Doubly modish is this stunning serge coat-dress. The tunic assumes an envelope effect that gracefully abdicates in favor of a box-pleat panel in the back. The vest is bound with the same silken braid so skilfully inserted as trimming. Collar of heavy faille silk.

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NEW METROPOLITAN SCENERY

(Continued from page 56)

diverse personnel of the metrical romances of the middle ages, will be realized for us from the same brush. Knights and fairies, pirates and Saracens, and all the rest of the glad riotous stuff are to be set out on the Metropolitan stage in sumptuous fashion. As "Oberon" has not been given in New York since long before the Metropolitan Opera House existed, Urban has no steely bonds of tradition to pry open before setting to work at his appointed task.

Another important scenic production will be that of "Petrushka," the ugly spelling the Metropolitan has adopted for Stravinsky's ballet which the Diaghileff company made known here as "Pétrouchka." Here the scenery and costumes have not been entrusted to Anisfeld or to Willy Pogany, who is responsible for the capital "Coq d'Or" settings of last season, but will be executed by James Fox of the opera house staff from designs by John Wenger. It is further worthy of note that Victor Maurel, probably the greatest actor that ever sang in opera, has made the sketches for the revival of "Mireille." Since his retirement from the stage, Maurel has devoted much time to painting in oils, and as he happens to be a Provençal by birth, the opera management finds it particularly appropriate that he should design the scenery for the production of Gounod's operatic version of the poem of the great Provençal poet, Mistral. The other new productions will all be provided with scenery from several brushes, but from none notable as yet in the annals of modern scenic art. Still, in view of the progress already made, one may cherish a hope that some day the Metropolitan will find for even "Aida" and "Pagliacci" settings that show more imagination and decorative quality than the trumpery stuff now in use.

A "WORLD PREMIÈRE"

Were it not for the name of Anisfeld, the season might seem notable in prospect first of all for the "world première" in the middle of December of the three new one-act operas by Puccini. Except for "La Rondine," which the composer is said to be altering, these are the first issue of Puccini's pen since "The Girl of the Golden West," likewise given a "world première" at the Metropolitan, late in 1910. The three little works conceived in contrasting spirit, the composer has designed to go together. The first, "Il Tabarro" (The Cloak), is a realistic tragedy of modern barge life on the Seine—a Grand Guignol piece, Gatti-Casazza calls it. Claudia Muzio, as the barge woman; Montesanto, as the pleading and then avenging husband, and Crimi, as the humble lover, will have the chief rôles. "Suor Angelica," the second, is a mediæval piece of conventual life. It is the converse of "Le Jongleur de Notre Dame" in that all the characters are women. Geraldine Farrar will impersonate Sister Angelica, the young nun who expiates her grievous sin to the satisfaction of Mary Virgin, if not of her haughty and unyielding aunt. The last opera is an uproarious Florentine farce bearing the name of Gianni Schicchi, the clever fellow from Dante who impersonates before a notary a man already dead to satisfy the greed of a family dissatisfied with the will of the deceased. De Luca will play this rôle of characteristic comedy.

The other complete novelties are "La Reine Fiammette" and the two American operas, each in one act, which are to have world premières late in the season. Just why "La Reine Fiammette" should be picked out is not clear, unless Farrar is eager to try her luck again with a Mary Garden part after her experience in "Thais." However, though Mary Garden gave distinction to the initial

production of the opera in Paris, even she, with the brilliant co-operation of Jean Perier, did not keep it long alive at the Opéra Comique. The vital operatic work of Xavier Leroux is not "La Reine Fiammette," but "Le Chemineau." That, however, Campanini of Chicago Opera has captured. In producing "La Reine Fiammette," the Metropolitan persists in its inexplicable policy of going to the little Opéra Comique for French operas to give in its huge auditorium, and neglecting a host of French operas that are better suited to its needs.

The American pieces are "The Legend," by Joseph Charles Breil, known to thousands among us as the arranger of the musical accompaniment for that celebrated film "The Birth of a Nation"; and "The Temple Dancer," by John Adam Hugo, a music teacher of Bridgeport, Connecticut. The former opera, laid in "an imaginary Muscovite country," boasts as heroine a young lady blessed and cursed with a father who is at once a lofty personage in the society of great capitals and a brigand in his own wild country. Death takes this embarrassing parent from the path of the young woman and true love. "The Temple Dancer" portrays some of the ceremonial rites of the Hindoos. Singers who will probably appear in the American works are, among the women, Easton, Muzio, and Kingston; and, among the men, Althouse and Whitehill.

MORE NOVELTIES AND REVIVALS

Of the remaining works on the list of "novelties and revivals," "Oberon" and "Mireille" come to us from far enough in the past to seem new, and the only recent performances in New York of "La Forza del Destino" have been given by minor Italian companies in humble theatres of the East Side or Harlem. It is well on to fifty years since "Oberon" has been given here, when the mighty Parepa-Rosa was acclaimed as Rezia. Now Florence Easton will be the Rezia and Martinelli, Sir Huon of Bordeaux. The management makes much of the fact that this opera by the German Weber was written for Covent Garden, London, to an English text by Planché, and that it will be sung in English here. However, the recitatives and other matter to fill out the score—for the original "Oberon" is rather a fairy play with music than an opera—have been supplied by Artur Bodansky, Gatti-Casazza's Austrian conductor, who is to lead the work.

It is a generation since "Mireille" was given in New York, and the last performances there of "La Forza del Destino" at a theatre of rank occurred at the Academy of Music in the season of 1880-81, when Dotti, Annie Louise Cary, Italo Campanini, del Puente, and Galassi were the chief singers. In the "Mireille" revival Barrientos and Diaz will head the cast. "La Forza del Destino" will probably bring forward a new member of the company, Rosa Ponselle, in the soprano rôle of Leonora, and another new member, Alice Gentle, in the mezzo rôle of the *vivandière*, Preziosillo. Caruso, as Alvaro, the new baritone, Montesanto, or de Luca, as Don Carlo, Chalmers, as Melitone, and Mardones, as the Padre Guardiano, will complete a cast well calculated to make "La Forza del Destino" as popular in this country as it is in Italy, where it rivals "Aida" and "Il Trovatore" in the affections of the public.

"Crispino e la Comare," that quaint comedy of Italian working folk and their adventures with a sagacious fairy, was last presented here at Oscar Hammerstein's Manhattan Opera House with Luisa Tetrazzini as Annetta and Gianoli-Galletti as Crispino. Now Hempel and Scotti will assume those rôles. "Pet-

(Continued on page 96)

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HE was off for France! That was the word Col. Richard Carlton brought as he entered Nancy Ashton's breakfast room after months in a Western Camp. "Our last day shall be spent in my cozy runabout," announced his charming cousin, and it was not until she heard the surprised expression of the garage attendant that she realized it was a gasless Sunday, and accepted the Colonel's suggestion to walk and view the Liberty Loan decorations.

The merry chatter of his little cousin made him fail to notice Nancy's lagging step until her agony prompted a complaint—"Dick, I simply can't walk much further. I walk so little I never realized how uncomfortable shoes can make one feel. Why can't women have comfortable shoes for walking?" "They can," was the Colonel's prompt reply. "Lately, in 'Vanity Fair', I noticed a most convincing advertisement describing shoes of 'narrow widths for long slender feet,' rapidly replacing the ill-fitting shoes worn by women."

By this time they had reached 38th Street. "By the way," said the Colonel, "this is just where the store is located, and if you can limp to No. 27, we will look at their window display."

The next morning, Miss Nancy came out of "The ShoeCraft Shop" greatly admiring her comfortable new shoes, and happy to discover her feet were perfectly normal, but she had been wearing an 8-B, when she needed a 9-AA.

NOTE: The shoe that made Nancy Ashton happy was the "Patria" described above, which is only one of the many new shoes illustrated in the new Fall ShoeCraft Folder. Write for it, also measurement chart and booklet "Fitting the Narrow Foot" to Dept. V. 15

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NEW METROPOLITAN SCENERY

(Continued from page 94)

rushka" will preserve the Diaghileff tradition, if not the Diaghileff spelling, so far as the participation of Adolph Bolm as stage manager and dancer and of Pierre Monteux as conductor can compass that desirable end. As to the "standard" repertory of the theatre, bewraying about the customary breadth and length, it holds out the gracious promise of more performances of the enchanting "Coq d'Or," and it gives American composers the consolation of seeing an American opera carried over from one season to the next in the case of Cadman's "Shanewis." It omits, however, Gilbert's still worthier ballet-pantomime, "The Dance in Place Congo." Again it is innocent of Wagner, Richard Strauss, and any operas to be produced in the German language.

Looking at the roster of the company, one is struck at once by the fact that the list of tenors contains the names of ten who take leading rôles—in alphabetical order, Althouse, Carpi, Caruso, Crimi, Diaz, Hackett, Kingston, Lazaro, Martinelli, and McCormack, an unprecedentedly luxurious boast. Of these, Crimi and Hackett are marked "new." Crimi was a leading Italian tenor with the Chicago Opera Association last season until that company reached New York. Then he became too ill for further appearances. Soon his engagement for the Metropolitan was announced. Carlo (formerly Charles) Hackett is a tenor from New England who lately, in Italy and South America, has sung with success various of the lighter rôles, among them Almaviva in "The Barber of Seville."

The new sopranos of chief importance are Rosa Ponselle, Margaret Romaine, and Roa Eton. Rosa Ponselle is boomed by her friends as another—and a better—Rosa Raisa. An Italian-American girl, under her own name of Ponsilo she sang far and wide over America for three years in vaudeville, so she will not be afraid to face an audience. Her appearance at the Metropolitan will be her first in opera. Rôles that she is prepared to sing are the Leonoras of "La Forza del Destino" and "Il Trovatore," Aïda, and Santuzza. Margaret Romaine of Utah, a sister of Hazel Dawn, is known here in musical comedy. She has been announced as a member of the company of the Paris Opéra Comique and of the Chicago Opera Association, but evidence as to her actually appearing with either organization is vague. Roa Eton is an American girl who has sung leading parts in Italy.

A new American mezzo soprano is Alice Gentle, long known here in operetta and as a member of modest opera companies in the Bowery neighbourhood. A year or so ago she sang in opera for a time in Italy. "La Forza del Destino," "Il Trovatore," "Aïda," "Samson et

Dalila," and "Carmen" are operas in which she is ready to display her talents at the Metropolitan Opera House.

No new bass is on the roster, but three new baritones are: Reinald Werrenrath, Robert Couzinou, and Luigi Montesanto. Werrenrath, an American of Scandinavian extraction, is to-day one of the most admired of our concert singers. A large public will wish him well in his opera venture. Couzinou and Montesanto are respectively French and Italian. The apparent determination of the present Metropolitan management to keep the door sternly bolted against any and all French singers is relaxed in the case of Couzinou, who has sung within the last three years at the Paris Opera. In spite of that assured fact he is about as little known a French singer as the Metropolitan management could dig up. Along with one bass and one Belgian mezzo soprano, become French through marriage, Couzinou in a time like this represents at our leading opera house our great Continental ally. However, French history is rich in forlorn hopes, and again and again a single Frenchman, or two, or three, have held hosts of the Hun at bay for incredible spaces of time.

As for the singers who return, most of them do that. Their names, according to the roster, include Frances Alda, Maria Barrientos, Anna Case, Florence Easton, Geraldine Farrar, Rita Fornia, Mabel Garrison, Frieda Hempel, Claudia Muzio, May Peterson, Marie Rappold, Lenora Sparkes, Marie Sundelius, Sophie Braslau, Julia Claussen, Raymonde Delaunoy, Louise Homer, Kathleen Howard, Margaret Matzenauer, Pasquale Amato, Thomas Chalmers, Giuseppe de Luca, Mario Laurenti, Antonio Scotti, Clarence Whitehill, Adamo Didur, José Mardones, Léon Rothier, Andres de Seguro, and Henri Scott, besides eight of the ten first line tenors specified above. The conductors announced are Messrs. Bodansky, Hageman, Monteux, Moranzoni, and Papi, all hold-overs.

In view of the general scant attention—so to put the matter—given to French works at the Metropolitan, it is worthy of note that on "Samson et Dalila," the operatic masterpiece of Saint-Saëns, dean of French composers, falls the honour of opening the season on the evening of Monday, November 11. As so often before, Caruso will appear as Samson and Homer as Dalila. With them the new French baritone, Couzinou, will make his début as the High Priest of Dagon. It is to be hoped that every Frenchman, from the youngest Gavroche to Premier Clémenceau, will observe the happy omen and be prodigiously impressed by the honour conferred, and that nobody will jeopardize the high decorum of the occasion by daring to whisper the word "Camouflage."



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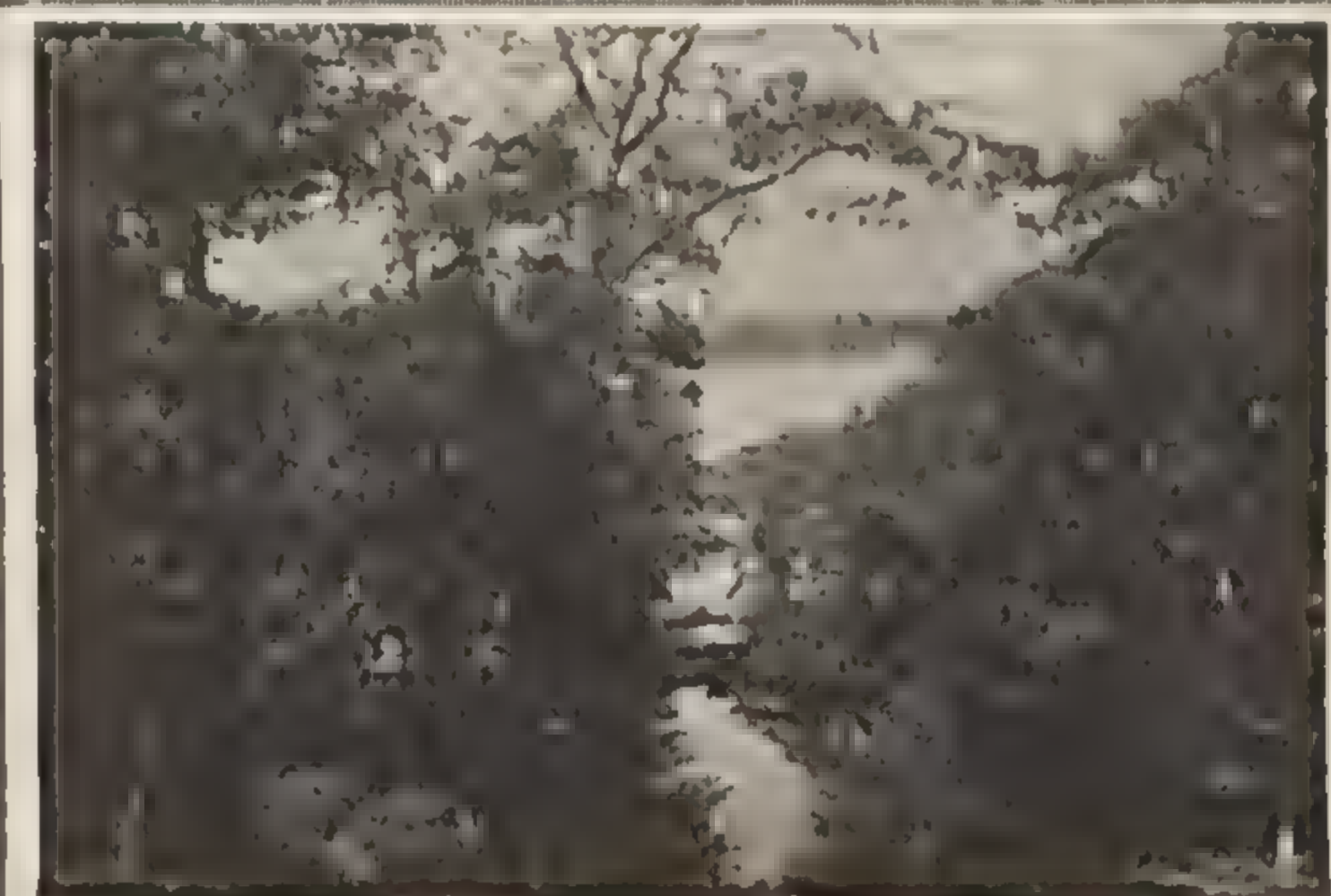


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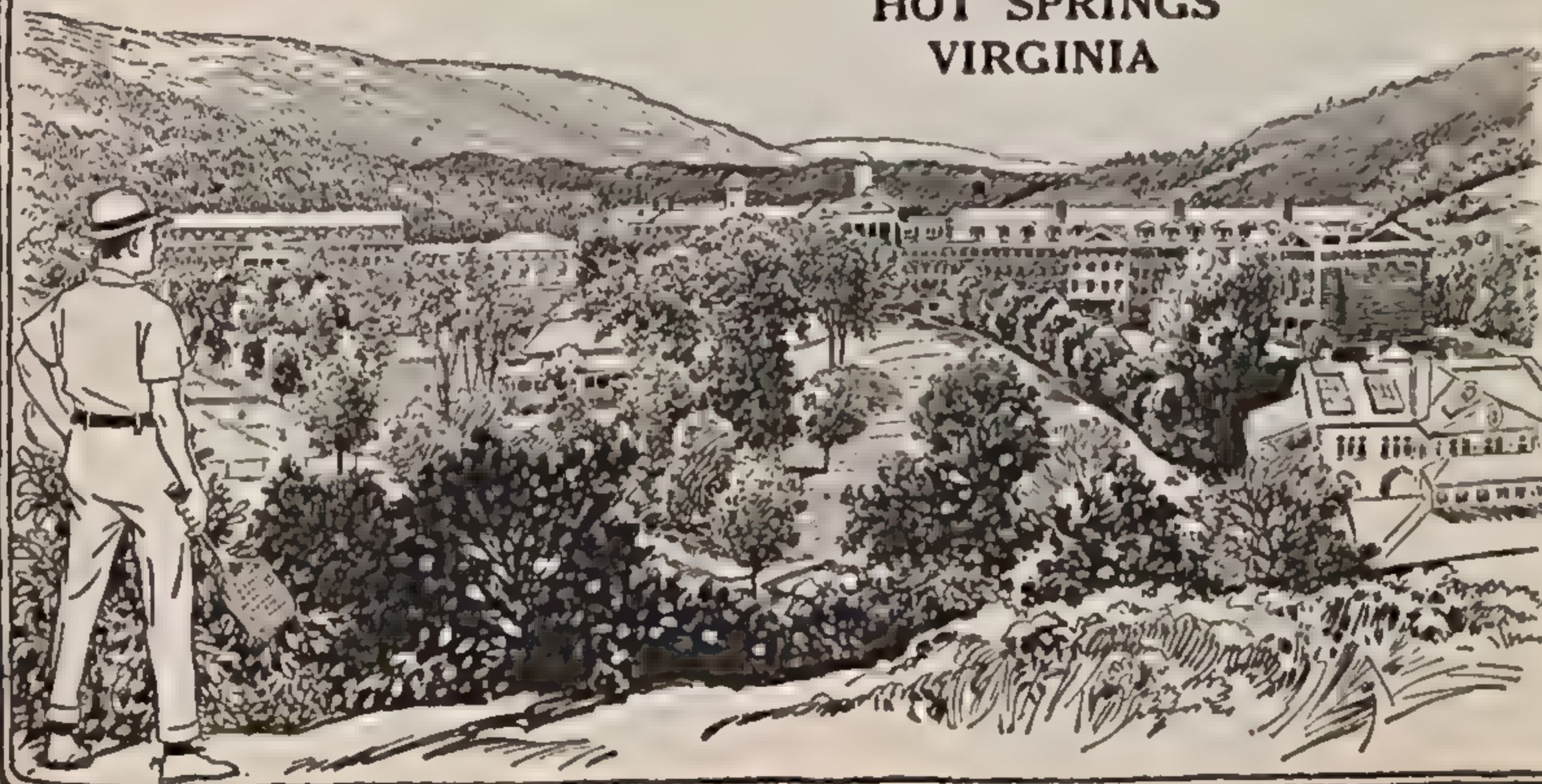
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NEW YORK FOLLOWS THE HORSES

(Continued from page 46)

larly interesting one worn by Mrs. Morgan Belmont. It was of taupe velours lined with blue matching her navy blue dress. The fact that it had but a single sleeve gave it special chic.

Mrs. George Baker, junior, who was accompanied by her small son, a winsomely chubby little fellow whose brown skin made a delightful contrast with the immaculate whiteness in which he was clothed, wore a coat of biscuit colour velours over her white frock. Her coat had a deep cape-like collar ending in an interesting fringed tab at the back, and her white felt hat and white shoes strapped across the ankle were smart details.

Mrs. Baker, whose husband has recently enlisted as a private, drove her own big red car over to the club with a footman and nursemaid behind and a whole bevy of delightful pink and white youngsters within. During the greater part of the afternoon shrieks and gurgles of delight emanated from the car—to the amusement of the interested onlookers. Despite the fact that Mr. George Baker, junior, was not present, the family was well represented. Mr. George Baker, senior, was one of the most interested spectators of the events of the afternoon, especially when his small granddaughter, little Miss Winifred Loew, rode. Mrs. William Goadby Loew, who is a daughter of Mr. George Baker, and her débutante daughter, Miss Barbara Loew, joined the Baker party during the afternoon.

After the Horse Show many of the visitors strolled over to the club for tea. Piping Rock is undoubtedly one of the most delightful and hospitable of country clubs. There is a charm about the furnishings, about the soft lighting, the casual arrangement of rooms and corridors, and the little interior court, which is quite distinctive and attractive.



Blue velvet and much chinchilla collar unite to produce a silhouette that tapers astonishingly

a bandeau of diamonds about her coiffure. Miss Barrymore's graceful arms and shoulders rose above a simple gown of black velvet, and her hair was arranged in a low knot at the back.

Mrs. Cyril Hatch wore a velvet coat with a collar of the fur-like fringe which Paris is sponsoring. It was grey in tone to match the chinchilla which bordered the bottom of her grey velvet frock. Mrs. Hatch and her sister, Mrs. Mills, are among the most interestingly gowned of New York women. A few evenings later at the Liberty Loan Concert at the Metropolitan Opera House, Mrs. Mills wore a graceful gown of black velvet cut in deep points at the front and underarms and made over a slip of creamy white chiffon. The sleeves, which were the most interesting feature of this very unusual costume, were, as one could see when she held her arm out, two broad oblongs of the chiffon sewed together along both edges and at the bottom, with just opening enough for the hand.



A sailor hat, furs, a coat of rough grey cloth, and a skirt of white flannel,—here is a typical American costume for outdoor events



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Quaker Oats Muffins

¾ cup uncooked Quaker Oats, 1½ cups flour, 1 cup scalded milk, 1 egg, 4 level teaspoons baking powder, 2 tablespoons melted butter, ½ teaspoon salt, 3 tablespoons sugar.
Turn scalded milk on Quaker Oats, let stand five minutes; add sugar, salt and melted butter; sift in flour and baking powder; mix thoroughly and add egg well beaten. Bake in buttered gem pans.

Quaker Oats Pancakes

2 cups Quaker Oats (uncooked), 1½ cups flour, 1 teaspoon salt, 1 teaspoon soda dissolved in 2 tablespoons hot water, 1 teaspoon baking powder (mix in the flour), 2½ cups sour milk or buttermilk, 2 eggs beaten lightly, 1 tablespoon sugar, 1 or two tablespoons melted butter (according to the richness of the milk).
Process: Soak Quaker Oats over night in milk. In the morning mix and sift flour, soda, sugar and salt—add this to Quaker Oats mixture—add melted butter; add eggs beaten lightly—beat thoroughly and cook as griddle cakes.

Quaker Oats Bread

1½ cups Quaker Oats (uncooked)
2 teaspoons salt
½ cup sugar
2 cups boiling water
1 cake yeast
½ cup lukewarm water
5 cups flour.

Mix together Quaker Oats, salt and sugar. Pour over two cups of boiling water. Let stand until lukewarm. Then add yeast which has been dissolved in ¼ cup lukewarm water, then add 5 cups of flour.

Knead slightly, set in a warm place, let rise until light (about 2 hours). Knead thoroughly, form into two loaves and put in pans. Let rise again and bake about 50 minutes. If dry yeast is used, a sponge should be made at night with the liquid, the yeast, and a part of the white flour.

This recipe makes two loaves.

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Abbé

Carole McComas went from "The Walk-Offs," to the lead in "Not With My Money"

SEEN on the STAGE

(Continued from page 55)

mary will suffice to recall it to the attention of the reader. Fedya, the hero, is cursed with the poetic temperament without being gifted with the real poet's power of attaining self-fulfillment through self-expression. He drifts into long continued periods of drinking, and spends most of his time with a tribe of singing gypsies. Masha, a girl of this tribe, is the one person in the world who inspires him to glimpses of his better self; and for her he develops a very, strong affection, which remains, however, always scrupulously chaste. Meanwhile, Fedya's deserted wife, named Liza, begins to see more and more of a very worthy friend of hers and Fedya's who has loved her for many years. This friend, named Victor, is an honourable man, and does his best to induce Fedya to return to Liza; but when his best efforts to this end have proved of no avail, he implores Liza to secure a divorce and to marry him. Fedya also is an honourable man. He believes that his wife will be more happy as the wife of Victor, and he desires to grant her the divorce that she deserves. But he is confronted by the uncomfortable fact that the divorce laws of Russia are just as archaic as those of New York state. Liza can not secure a divorce unless she can prove in court that her husband has committed adultery,—a thing that he has never done. His sensitive soul revolts against the usual expedient of hiring some woman of the streets to fabricate false evidence against him; and he decides, instead, to kill himself in order to set Liza free to marry Victor. But when he raises the pistol to his head, he realizes with dismay that he lacks sufficient will to pull the trigger. In this dilemma, Masha, the gypsy girl, persuades him to pretend that he has committed suicide by jumping into the river, to arrange ample circumstantial evidence of suicide and then to disappear forever. This he does. His suppositious death is adequately attested; and, in due time, Liza and Victor are married happily.

Meanwhile, Fedya, leading the aimless life of a living dead man, sinks lower and lower into the very depths of the slums. At last, one night, he tells his strange story to a companion in a cheap drinking den. The story is overheard by a criminal who, after failing to extort blackmail from the penniless Fedya as the price of silence, reports it to the authorities. Liza, Victor, and Fedya are dragged into court; and the innocent married couple are ac-

cused of deliberate bigamy. The progress of the trial is very harrowing to all concerned, because of the injustice of the laws and the stupidity of their administration. Finally, Fedya, in an agony of self-reproach, summons up the sudden courage to shoot himself, in a corridor outside the courtroom, and thereby solves the situation with a tragic last self-sacrifice.

This is, in itself, an interesting story; but, as Count Tolstoi has treated it, the characters are immeasurably more important than the plot. The accuracy of his observation, the intimacy of his analysis, the profundity of his sympathy, produce an impression of the immensity of life that is rarely to be met with in the modern theatre. Though "The Living Corpse", according to the point of view, may or may not be regarded as a great play, there is no denying that it is a great work and that it was written by a great man.

"SLEEPING PARTNERS"

"Sleeping Partners" is another foreign play that suffers in New York from the imposition of a title that is utterly inept. This is a Parisian farce by Sacha Guitry, a son of the famous actor, Lucien Guitry; and in the original it bore the lovely name, "Faisons un Rêve" ("Let's Dream a Dream"). The new title was first applied to it in London, where the piece was successfully performed by Seymour Hicks. In England this phrase conveyed the witty implication of a double meaning, because "sleeping partner" is an English commercial term that signifies what is meant in America by the term, "silent partner"; but this implication of the London title has been deleted by transference overseas, and there seems to be a danger that many worthy people in New York may infer that a play called "Sleeping Partners" must have been written by Frederic and Fanny Hatton. Such an inference would be indeed deplorable; for the main merit of Sacha Guitry's farce is the fact that it appeals to people of the very finest taste.

"Tell me what you laugh at and I will tell you what you are," will do very well for a maxim. By no other evidence have the French more clearly demonstrated that they lead the world in civilization than by the keen intelligence displayed in their light and nimble laugh-

(Continued on page 102)

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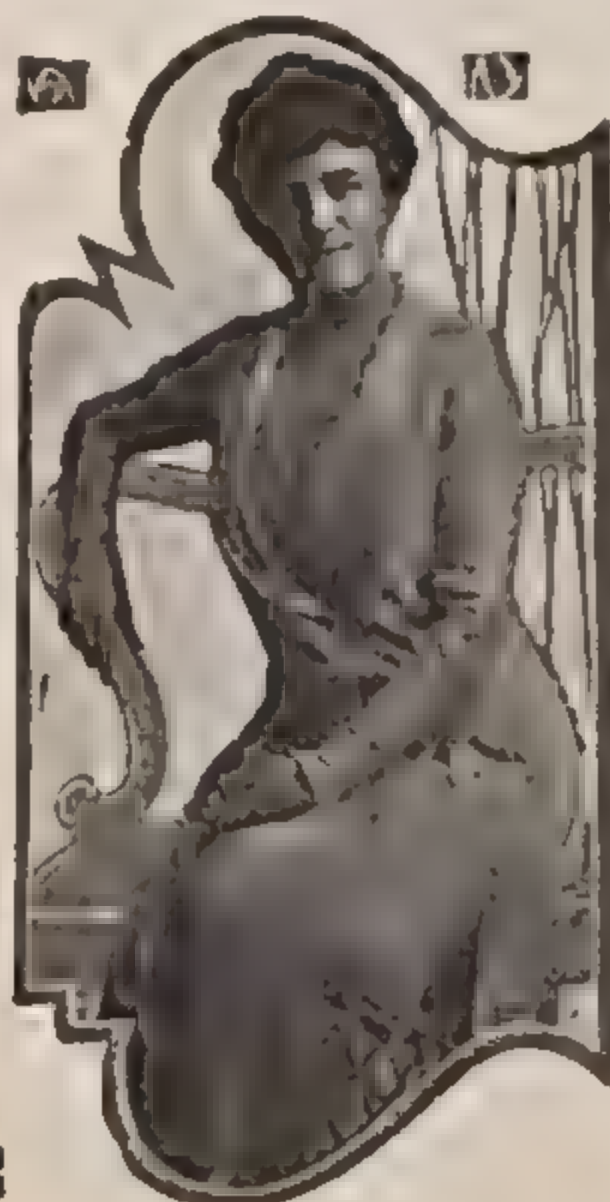
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Catherine Proctor is leading woman for Leo Ditrichstein in "The Matinee Hero." Last year, in "Out There," Miss Proctor stood ready to step into any feminine rôle in the cast—which is a rather large record for a small person

SEEN on the STAGE

(Continued from page 100)

ter. It was not, by any means, an accident that the greatest comic dramatist in history was born in Paris. We Americans are rather prone to boast about our sense of humour; yet our native farces still seem lame and lumbering when compared with the lighter-footed products of the Parisian theatre.

"Sleeping Partners" affords the most delightful entertainment that has been offered in New York for many months. The piece is more than witty; it is gay. The levity of the author is so airy and so exquisite that the auditor is lifted, as on iridescent wings, to a region which, though still hilarious, is almost lyrical.

It is quite impossible to summarize the story of "Faisons un Rêve," because the merit of this story is derived not from the subject-matter but from the method of the telling. The quality of the text is so fine that it requires the finest quality of acting; and this it happily receives in the American production. There are only four characters in the play,—a Frenchwoman, her French husband, her English lover, and the latter's English servant. The entire action passes in the Englishman's flat in Paris; and the two French characters are supposed to talk to him in English. By a happy stroke of casting, these French parts are played by two French performers, Irene Bordoni and Guy Favières, both of whom speak English naturally with just the right degree of foreign accent. The English philanderer and his servant are appropriately played by two English actors, H. B. Warner and Arthur Lewis.

All four parts are acted so impeccably that it would be unfair to say that any one performance is more worthy than the others; yet the chief praise must go to Mr. Warner because his part is not only the most prominent, but also the most difficult. This excellent actor has never been afforded in the past an adequate opportunity to disclose the sheer *finesse* which he reveals in the performance of this airy and ingratiating character.

The public is indebted to John D. Williams for the privilege of enjoying a thoroughly delightful production of a thoroughly delightful play. If intelligent and tasteful merriment is a necessary tonic in war time, as many wise philosophers have argued, Mr. Williams has done more for us with this one production than all the other American managers who are en-

deavouring to entertain the public in these strenuous times.

"THE SAVING GRACE"

The dialogue of "The Saving Grace," by Haddon Chambers, is very nearly as humorous as that of his celebrated comedy, "The Tyranny of Tears." Furthermore, the amusing lines are not mere verbal witticisms, like the epigrams of Oscar Wilde, that might be spoken by almost any actor in almost any act. The laughter of the audience results, instead, from a recognition of the human foibles of the characters, as these foibles are called forth and emphasized by the successive situations. The people of the play are interesting in themselves, and they are admirably drawn. Furthermore, the comedy enjoys the advantage of excellent acting in all its parts. The leading rôles are played by Cyril Maude and Laura Hope Crews. Mr. Maude, of course, is one of the finest character actors on the English-speaking stage; but, in the present instance, his work does not stand out with undue prominence, because of the admirable contributions of the supporting members of the cast.

On the other hand, it must be stated that the subject-matter of "The Saving Grace" appears to have been compounded out of several other plays that already are familiar in the theatre. The character assigned to Mr. Maude, for instance, is a sort of cross between Micawber and the hero of "The Second in Command." Furthermore, the structure of the piece is exceedingly old-fashioned. At the outset of the first act, a man-servant and a maid-servant enter and proceed to set the table for dinner. While they are doing so, they explain to each other the entire story of the play and exchange comments concerning every character that figures in the plot. This elementary method of exposition dates back to the days of Scribe; and one wonders why so experienced a playwright as Mr. Chambers should have chosen to employ it. Possibly he felt that, since his plot was unimportant, it might be just as well to tell the whole story right away and get it over with, so that, after the first entrance of his leading people, he might be free to devote his entire attention to a careful drawing of their characters. This may also be

(Continued on page 104)

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SEEN on the STAGE

(Continued from page 102)

the reason why many other conventional expedients have been employed to assist the plot in its rather straggling progress from the outset to the end. But a somewhat incongruous impression is necessarily produced by a play whose pattern seems to date from 1890, whereas the dialogue, at many moments, seems fairly bristling with modernity.

"INFORMATION, PLEASE!"

It is in writing comedies that our American authors are most notably inferior to the more experienced playwrights of France and England. Our strong points are narrative invention and a clever jugglery of those devices of the stage that can be employed most usefully in farces and in melodramas. "Information, Please!", by Jane Cowl and Jane Murfin, begins as a comedy of character but soon declines into a farce of situation. For two acts, it is fairly entertaining; but the last act is comparatively dull, because the authors appear to have exhausted their material.

Lady Betty Desmond is married to an Irish member of Parliament who is devoted to her and therefore pays punctilious attention to his public duties in order that he may advance his own career in politics and carry her along with him to a higher station in society. Because of this, she deems herself neglected. She would appreciate her husband more, if, instead of attending the sessions of Parliament, he would remain at home and flirt with her. Early in the story, she pays a midnight visit to a roadhouse of questionable reputation, in company with a young admirer of hers named Gerald Forrester, and contrives that this indiscretion shall be reported to her husband. By this means she hopes to startle him into paying a greater amount of personal attention to her. But the ruse fails; and, in a moment of pettish anger, Lady Betty suddenly agrees to elope to New York with Gerald Forrester. This elopement, to be sure, is, upon her part, an entirely platonic affair; for she takes along not only her maid but also her companion, Ivy Druce. Her husband pursues her to New York and finds that the eloping pair have registered at the Vandercliff Hotel as man and wife, even though Forrester is living elsewhere and is never admitted to the rooms of Lady Betty and Miss Druce. A scandal is threatened; but the situation is cleared up in the course of the labourious last act, and all the characters live happily ever after.

In these serious and earnest times, it is questionable whether the public will find patience to sympathize with the caprices of so feather-brained a heroine as Lady Betty Desmond. The character is truthfully depicted; but it can not be denied that the woman is a silly little fool. This part is played by Miss Cowl; and it may be said in praise of her performance that she acquits herself more cleverly as an actress than as an author. In view of the fact that she has found most favour in the past in playing lachrymose passages in sentimental melodramas, the sprightliness and verve of the present comedy performance will come as a surprise to many of her admirers.

"NOTHING BUT LIES"

"Nothing but Lies" is worth seeing because the leading part is played by William Collier, and this comedian is always entertaining; but it is scarcely worth seeing for any other reason. The theme of this farce by Aaron Hoffman is identical with that of "Nothing but the Truth," by James Montgomery, which was produced by Mr. Collier a couple of years ago; but the plot of the new piece is neither so consistent nor so coherent as that of the antecedent play.

In "Nothing but Lies," Mr. Collier ap-

pears as one of the partners in the most successful firm of advertising agents in New York. His success has been derived from his remarkable ability as a cheerful and imaginative liar; but, in the first act, the girl to whom he is engaged extracts from him a solemn promise to change his mental habits and thenceforward to tell nothing but the truth. Throughout the second act, he honestly endeavours to tell the truth, though his resolution is interrupted by several lapses that are forced upon him by the popping up of unexpected situations; but the net result of all his truth-telling is that, at the end of the act, all the leading characters, including the heroine herself, are arrested for various infractions of the law and threatened with sentences to jail. In the last act, the hero succeeds in lying them out of their difficulties, and the heroine is persuaded that life, after all, may be conducted much more comfortably with the assistance of a few generous and well-intended lies.

Mr. Collier, of course, depicts the same character that he has played for so many years, in one piece after another; and the most amusing passages are those which are obviously due to his collaboration with the author. But, once again, it seems a sort of pity that an actor of such engaging personality and such admirable art should appear only in plays that, in themselves, are inconsiderable.

"THE MATINÉE HERO"

Leo Ditrichstein is another very able actor who displays a regrettable tendency to appear in the same part, season after season. His favourite character is that of an artist, of ingenuous and childlike personality, who is adored by many women because of his reputation and his charm, and who is mothered by a faithful wife who understands his temperament and forgives his foibles. This season, Mr. Ditrichstein's hero is an actor, instead of being a painter, a musician, or an opera-singer; but neither the character nor the personality of the hero have been altered.

For this reason, those who patronize the present play are likely to receive an impression, first of all, that they have seen the piece before; and this impression is accentuated by the fact that the story is conventional and is developed along lines that are entirely traditional. "The Matinée Hero" was composed by Mr. Ditrichstein in collaboration with A. E. Thomas. In the case of such a partnership, it is only natural to assume that the actor contributed the theme and story of the play and aided in the construction of the plot, and that the lines were written, for the most part, by the professional author. If this assumption is correct, it affords an explanation of the fact that "The Matinée Hero" is much too dull a play to have been expected from the practiced pen of Mr. Thomas. The material was uninspiring. Mr. Thomas has treated it in a workmanlike manner; but the piece is strangely lacking in those delightful passages of spontaneous humour and charming sentiment which have come to be looked for in his plays.

The leading character is a popular actor who is adored by all the women because he appears always as the sugar-candy hero of a sugar-candy play. He has long nourished an ambition to play Hamlet; but this ambition is not only discouraged by his manager, for commercial reasons, but also by his faithful wife, because she fears to see him fail. Therefore, he turns for sympathy to a blonde adventuress, who, to secure her own ends, encourages him to go ahead with his preparations for a production of Shakespeare's tragedy. What her own ends are remains a mystery, for the mo-

(Continued on page 106)

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SEEN on the STAGE

(Continued from page 104)

tives of the blonde adventuress are never made completely clear; but, at any rate, she so absorbs the attention of the matinee hero that his manager renounces him and even his faithful wife decides ultimately to desert him. In due time, however, the perfidy of the adventuress is exposed and the hero becomes reconciled with those who love him best. Thereupon, he recites to them the suicide soliloquy of Hamlet; and he does it so ably that not only his wife, but his manager as well, come over to his side and agree to help him in his contemplated production of the play.

"I. O. U."

"I. O. U.," by Hector Turnbull and Willard Mack, was based upon a pre-existent motion-picture by Mr. Turnbull, called "The Cheat"; and it afforded an interesting instance of a fundamental psychologic difference between the effect of physical horror when shown upon the screen and the effect of physical horror when shown upon the stage.

The heroine of the story is a society woman, with a passion for fine clothes, who is afflicted with the unfortunate habit of running up bills which she is unable to pay. She sinks so deeply into debt that she is afraid to tell her husband; and, in the hope of clearing herself, she gambles in the stock-market with ten thousand dollars that has been entrusted to her as the treasurer of a charitable organization. This money is wiped away; and, in her despair, she appeals for assistance to Ramdah Sima, a suave East Indian of enormous wealth whom she has been led to consider as her friend. This Hindu gentleman offers to give her the money that she needs, provided that she will become his mistress. In the agony of the moment, she accepts the money; but she subsequently refuses to fulfill her part of the bargain. Thereupon, Ramdah Sima denounces her as a cheat; and, reverting to a custom of his forefathers, he brands her on the shoulder with a red hot iron, so that she will always bear a visible reminder of her faithlessness. After accomplishing this act of savagery, the Hindu gentleman commits suicide in a dignified and impressive manner.

This play was well constructed and well written. Furthermore, the characters were truthfully delineated, and the leading parts were admirably played by Mary Nash and José Ruben. But the piece was foredoomed to failure by reason of the revolting impression produced by the final scene of violence. When this episode was exhibited on the screen, the public regarded it with a kind of enjoyable excitement; but a different reaction resulted from the exhibition of the same episode on the stage with living actors. The sensation of watching a moving-picture of a battle, in which men are shot down and drop in their tracks, is something very different from the sensation of seeing an actual man shot down before one's very eyes. A photograph of something horrible is not by any means so harrowing as a direct vision of the thing itself; and this is a psychologic principle

that should always be borne in mind when attempts are made to transfer exciting stories from the screen to the stage or from the stage to the screen.

"THE AWAKENING"

"The Awakening," by Ruth Sawyer, is an old-fashioned melodrama in five acts and eight scenes. It tells an elaborate story which at many moments seems to be exciting, but which remains for the most part exceedingly obscure. Though a whole long act is utilized as a sort of expository prologue, the motives and even the relations of the leading characters remain a mystery until the evening is nearly over. The hero and the heroine are professional Russian dancers employed in Paris, and they love each other ardently. That much is clear enough. The villain, who works hard to part them, is a Russian Prince who is somebody's uncle and has murdered somebody's father. On the other hand, they are aided by a Russian exile, returned from twenty years in drear Siberia, whither he had been sent because he had pretended to commit the murder, although in actuality he had done nothing of the sort. This pale-faced exile is somebody's brother, and loves somebody's sister, and seems to be a fine fellow, although we can never quite make out what he is doing in the play.

There are one or two dream-scenes in the play which carry the narrative backward in time; and the action keeps leaping back and forth between France and Russia. Considering that the piece is dated in the autumn of 1914, it seems indeed miraculous that the characters should be able to travel so quickly and so easily from one to another of those allied countries which were then dis-severed by the embattled Central Powers. There is one scene on the stage of the Théâtre du Châtelet, which shows the heroine executing a Russian dance in partnership with the hero; and this episode is truly beautiful, because the dance is finely rendered. What it has to do with the play would be rather difficult to report; but somebody shoots the heroine at the conclusion of the dance, and this pistol-shot causes her to dream the next scene or two.

If these notes seem unintelligible, the fault is more the author's than the critic's. It is impossible to summarize with clearness a story that has not been clearly told.

The leading parts in this concoction are played by Wilton Lackaye, Henry B. Walthall, Theodore Kosloff, and Kyva St. Albans. Each of these performers is unusually talented; but all of them are talented in different ways. Consequently, they play in different keys and with different methods; and the resultant performance is, as a whole, exceedingly incongruous.

This play is Russian only in its length, its heaviness, and its obscurity. With the notable example of "The Living Corpse" still vividly before us, it seems only reasonable to suggest that plays which deal with Russian characters should be undertaken only by Russian authors.



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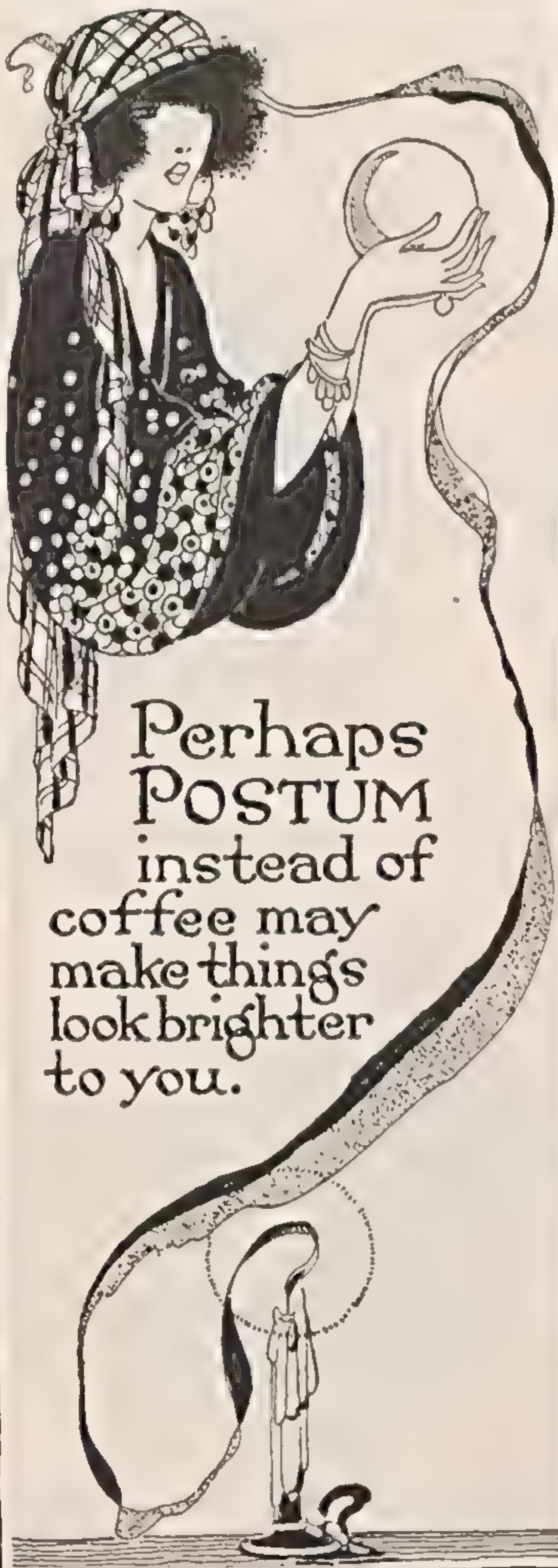
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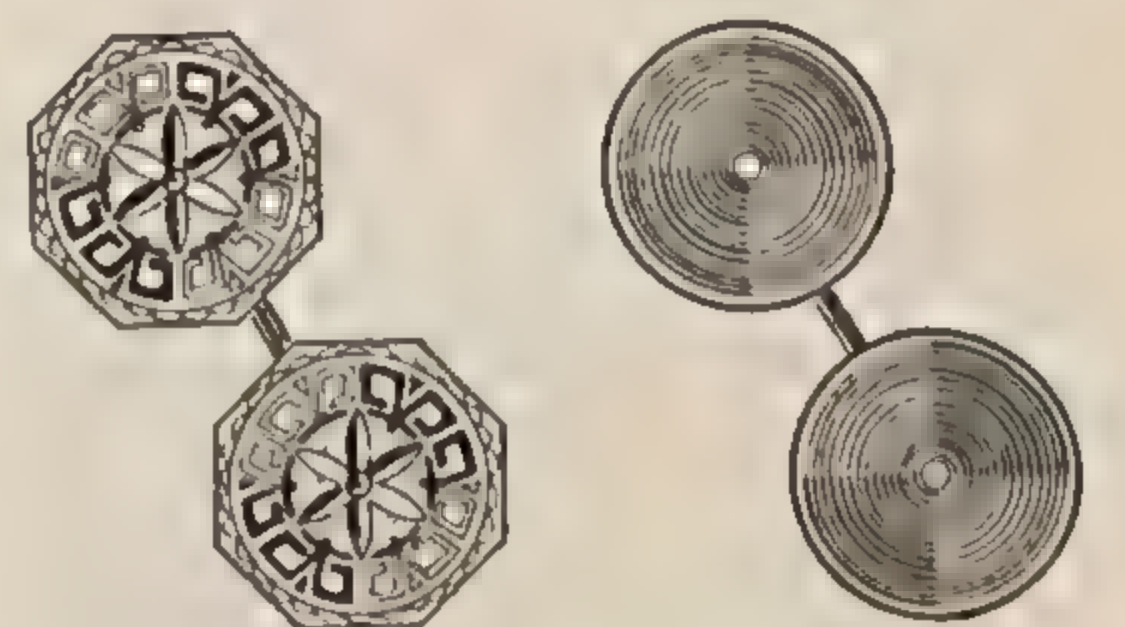


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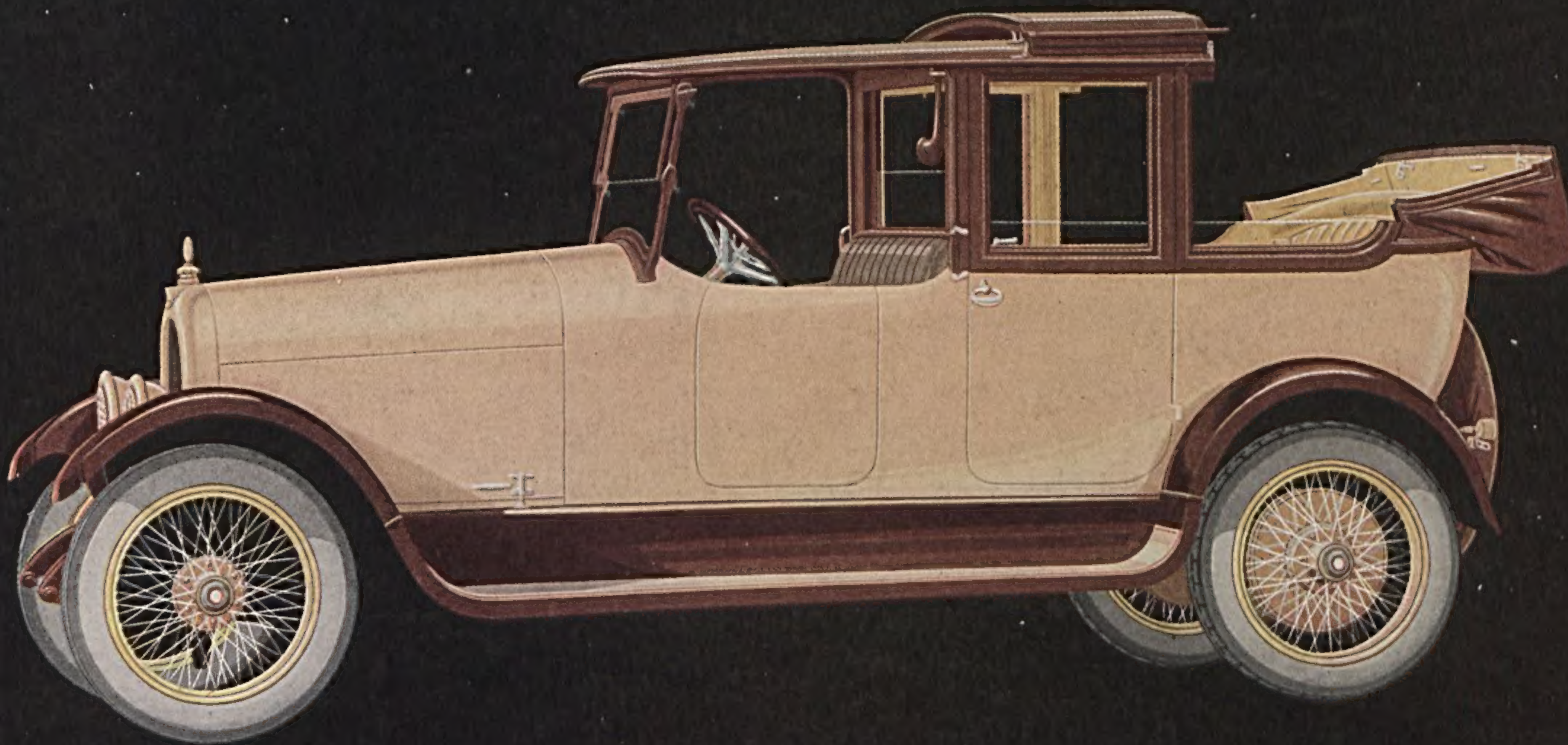
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